NELSON MANDELA
UNIVERSITY

PROGRAMME 2018

The Faculty of Arts, School of Language, Media & Communication presents

A colloquium on

nautical metaphors in

Film, Language, Literature,

Art and Music

21 – 22 June 2018

K14, North Campus, University Way, Summerstrand

PROGRAMME

Thursday 21 June 2018

K14 in the School of Media, Arts and Design building, North Campus

8:30	Registration
9:00	Welcome
9:05 – 10:00	**Opening of colloquium** (Derrick Swartz, Ocean Sciences)
10:05 – 11:00	**KEYNOTE 1 – Kirk Sides:**
	Hydrofutures: Watery Ecologies in African Speculative Fiction
11:00-11:05	Questions
11:10 – 11:25	**Tea (K49)**

SESSION 1

Chair: Chanel Van der Merwe

11:30 – 11:50	Lyn Snodgras:
	The Ocean Deep: A Dangerous Seduction in the Anthropocentric Age
11:55 – 12:15	Bibi Burger:
	"Our respect for water is what you have termed fear": the sea in the poetry of Ronelda S. Kamfer and Koleka Putuma
12:20 – 12:40	Andrea Hurst:
	A face drawn in the sand: Philosophical reflections on humans and the sea
12:45 – 12:55	Questions
13:00 – 13:35	**LUNCH**

SESSION 2

Chair: Fouzia Munir

13:40 – 14:00   Kathija Yassim and Msimelelo Nkohla:

Reclaiming indigenous stories from the sea: Towards decolonising the South African school science curricula

14:05 – 14:25   Jessica Webb:

The Sea and Swimmers in the Fiction of John Banville

14:30 – 14:50   Barbara Kritzinger:

Mythic Seas in Ways of Knowing and Being: Reflecting on Sacred Ecology

14:55 – 15:05   Questions

15:10 – 15:25   **TEA**

SESSION 3

Chair: Marius Crous

15:30 – 15:50   Alethea de Villiers:

"… and the flying spray and the blown spume, and the sea-gulls crying…" (*Sea fever* by John Masefield)

15:55 – 16:15   Tarryn Rennie:

The Colours of the Sea

16:20 – 16:40   Luan Staphorst:

Reading the Cape; Writing Africa: A Cognitive-Semantical Reading of Adamastor as an Origin Myth of Racial Thinking

16:45 – 16:55   Questions

Friday 22 June 2018

9:00-9:55   **KEYNOTE 2 – Patrick Vrancken:**

Ocean governance – Past, present and future

9:55-10:00   Questions

SESSION 4

Chair: Jacqui Lück

10:05 – 10:25   Dylan Coleman:

Friends with the environment and the environmentally friendly: The Sea as Other and the human-environment relationships in Zakes Mda's *the Heart of Redness*

10:30 – 10:50   Subeshini Moodley:

"Waves of Healing: Therapy and the Ocean in *The Sea Inside* and *Lighthouse of the Orcas*

10:55 – 11:15   Annel Otto:

The etymology of Afrikaans idioms and proverbs dealing with the sea

11:20 – 11:30   Questions

11:35 – 11:50   **TEA**

SESSION 5

Chair: Lungelo Manona

11:55 – 12:15   Alan Murdoch:

Stockenström and the syntax of the sea

12:20 – 12:40	Wemar Strydom:
	Queer, carceral space: Robben Island and new narratives of national belonging
12:45 – 13:05	Belinda du Plooy:
	Girls and/of the sea: Female leadership in *Moana* and *Whale Rider*
13:10 – 13:20	Questions
13:25 – 14:00	**LUNCH**

SESSION 6

Chair: Alan Murdoch

14:05 – 14:25	Luan Staphorst and Danai Tembo
	"That was the river; This is the sea": A Posthumanist Pedagogy as Counter to Thinking-Ecology as veiled Thinking-Economy
14:25-14:30	Questions
14:30 – 14:50	Closure: Discussion on "The Blue Humanities"

ABSTRACTS

The Ocean Deep: A Dangerous Seduction in the Anthropocentric Age
Lyn Snodgrass, Nelson Mandela University

It is through stories and storytelling that humans know the past, understand the present and imagine a range of future possibilities. Human imagination manifest in a rich tradition of fables, legends, allegories, parables, myths and fairytales are how we relate to and make sense of the world. Metaphor is the cornerstone of this narrative tradition linking the concrete with the abstract that powerfully and unconsciously shapes human perceptions, worldviews and ideologies.

One such powerful metaphorical storyline that resonates globally with coastal countries and communities is the blue economy. Blue economy language is powerfully suggestive conjuring images of how human ingenuity will unlock the limitless treasures of the vast, unfathomable ocean unleashing its infinite resources for promoting human development. These images have strong support from a literary tradition of novels, poetry and non‑fiction that enthrall and fascinate humans with evocative tales of the mysterious ocean deep.

In the 21st century, we are confronted with a resource‑stretched, climate‑vulnerable environment where the human footprint now dominates the planet rendering many species of flora and fauna extinct. When the deep fissures of human inequality and injustice now pit the 'haves' against the 'have nots' in a never‑ending struggle for dwindling land‑based resources, the ocean deep as imagined in blue economy narratives is particularly enticing.

This paper interrogates how metaphor - language - shapes and constrains the perceptions and worldviews that emerge in an anthropocentric age of accelerated change. It further explores how romanticized storylines of marine abundance dangerously seduce humans into complacency about the realities of the challenges that face our planet and our oceans.

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"Our respect for water is what you have termed fear": the sea in the poetry of Ronelda S. Kamfer and Koleka Putuma

Bibi Burger, University of Pretoria

In psychoanalysis water is often seen as symbolic of the unconscious, "of the struggles of psychic depths to find a way of formulating a clear message comprehensible to the consciousness" (Cirlot, 1990:365). It could be argued that this is how the sea functions in a series of poems in Ronelda S. Kamfer's collection *grond/santekraam* (2011). In these poems, the playfully described undersea world represents an awareness of the impossibility of attempting to imagine an historical space. In this case, the space is the coastal town of Skipskop, which was evacuated in 1985 to make way for missile testing. Kamfer's nonsensical undersea world can also be read as a carnivalesque subversion of everyday power relations (of the past and the present).

In Koleka Putuma's poem "Water", the sea is also related to the imaginative and irrational, as "most people raised Black" go there to be baptised, "to stir the other world". These lines speak to the sacredness of water in various religions and cosmologies. In both Kamfer and Putuma's poems, however, the

danger the sea poses as well as its historical role as the route of colonists and slave traders are explored. Their poetry therefore presents the opportunity to explore the friction between, on the one hand, the sea as a metaphor for the liberatory potential of the imaginative and spiritual, and, on the other, the way the ocean is coded by social hierarchies and acts as a reminder of painful and unjust histories.

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A face drawn in the sand: Philosophical reflections on humans and the sea

Andrea Hurst, Nelson Mandela University

In this presentation, I reflect philosophically on what it might mean to be human in a contemporary context, taking as a point of departure Michel Foucault's notorious final sentence in *The Order of Things*. In his final words, Foucault draws on the universally powerful and enticing metaphor of "the edge of the sea". Following Foucault's line of thinking to some extent, I will elaborate on the suggestion that this metaphor of a non-place, or "place of erasure", has such a powerful grip on the human imagination because it stimulates deeply seated, but opposing human desires. In Lacanian psychoanalytic terms, one may understand the deepest human desires, firstly, in terms of the desire to create "a human subject" - the self, and indeed "(hu)man" as such - as a fantasy figure. Secondly, this fragile figure, or face in the sand, functions as a veil thrown over the desire for the *jouissance* of oblivion. The pull of this desire is strongest when we face, at its edge, the sea's sublime power of oceanic erasure.

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Reclaiming indigenous stories from the sea: Towards decolonising the South African school science curricula

Kathija Yassim and Msimelelo Nkohla, Nelson Mandela University

In this paper, the paradoxes and difficulties in attending to indigenous knowledge captured in stories of the sea are reviewed and an alternative dialogue about intellectual heritage is explored. The conversation draws attention to the subject of knowledge diversity to foreground contradictions in the debate on traditional knowledge and the sciences in relation to the sea. In this way, we argue against the bifurcation of indigenous knowledge and scientific knowledge frameworks. Debates on both indigenous knowledge and science within the critical humanities in South Africa have been characterised by denunciation: an approach which does not facilitate the important discussions needed on intellectual heritage, or on the relationship between sciences and coloniality. In dialogue with current research on the anthropology of knowledge, strategies are proposed to broaden the possibilities for scholarship on knowledge, sciences, and different ways of understanding the world. In addition some examples of ways to include indigenous knowledge in the current science curriculum is provided.

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The Sea and Swimmers in the Fiction of John Banville

Jessica Webb, Rhodes University

Of course, John Banville's most popular novel is, in fact, called *The Sea*, the brute presence of which figures mightily in that novel. However, it is clear to anyone who has read all or even most of his earlier fiction that *The Sea*, the novel, is just the epitome of the author's long-lasting concern, perhaps even obsession, with the deep blue. It is a ubiquitous presence in almost all of Banville's novels, appearing in the text often in either a literal or metaphoric sense and begging the questions: what is the significance of the sea in the fiction of John Banville, and what is the sea a metaphor for in these texts? This essay aims to answer these questions through a close textual analysis of a selection of Banville's novels, including *Doctor Copernicus* [1976]*, The Newton Letter*[1982]*, Eclipse* [2000], *Shroud* [2002]*,* and, of course, the eponymous *The Sea* itself [2005], through the lens of post-Saussurian literary theory.

Textual analysis of these novels brought to light several recurring trends and concerns with regard to the presence of the sea in Banville's work. First and foremost, depictions of the sea as unknowable, unsayable and timeless come together to create a sustained metaphor of the sea as a figure for the sublime in nature. The sublime, that is an object or experience which occurs outside of language and which cannot be put into words, figures largely in Banville's work as one of his major concerns is with language and the limits thereof. Secondly, and on a related note, the sea is often found in the presence of death in Banville's fiction. The sea, therefore, can be seen as a metaphor for death or the place humans go after death. This is closely linked with sublimity, and the conflation of death with the sublime ocean symbolises the absolute destruction of the self, which occurs both in death and in the presence of the truly sublime. Thirdly, this essay will examine the

relationship between the sea, as figured above, and the human characters in Banville's novels. These characters are often described as swimmers – or drowners – in an indifferent ocean. I aim to examine this image as a figure for the plight of the insignificant human existing in an entirely indifferent and entirely incomprehensible universe.

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Mythic Seas in Ways of Knowing and Being: Reflecting on Sacred Ecology

Barbara Kritzinger, Nelson Mandela University

To 'know' is to perceive or understand reality through ways of knowing mediated by physical experience and interpretations of those experiences within community. The earliest human communities were animist – viewing all matter as infused with spirit. These human ancestors "kn(e)w(...) with others" (Winkelman, 2004:28) the character of the land, sea, sky and the creatures of each and were the first sacred ecologists to record their place within this scheme; in rock art and oral tradition. Yet, knowledge and ways of knowing for 21st century humans is rooted in a western scientific tradition founded in a dichotomised notion of matter versus spirit. Unshakable confidence in European technological superiority enabled imperialist industrialists to rejoice that the rule of (colonial) man through mechanisation had finally domesticated the sea (Osborn, 1977:362). Domesticated or not, throughout human history; sea, water and landscape figure as story-tellers; archetypal symbolic "devices (…) (which) record (…) and recall (…) myths (Kahn,1990:53). The seas are thus not merely resource-filled spaces or highways on which to travel and trade. Ecofeminists argue that attempting

to address oceanic environmental concerns must involve undermining the perpetuation of exploitative, patriarchal and separatist worldviews. Ecofeminist anthropology recognises that the conscious integration of oneself with one's experience of the natural environment allows for the view that sustainability and sacredness are intertwined. Such views mirror the conceptualisations of many indigenous African philosophies which places self as inseparable from others and the natural environment. By examining the literature on the sea mythologies of the indigenous Khung! San of Southern Africa, this paper will reflect on sacred activism within the sacred ecology of a historically oppressed people. Current ecological discourse reiterates the significance of the role of Indigenous Knowledge Systems (IKS) within the framework of socio-environmental justice. It is through their shared sacred narratives and myths that human societies historically developed a sacred ecology - which has come to be viewed as an alternative science - encapsulating IKS and providing an authentic and intimate response to environmentalist issues (Chou, 2015:71).

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"... and the flying spray and the blown spume, and the sea-gulls crying..." (*Sea fever* by John Masefield)

Alethea de Villiers, Nelson Mandela University

The sea has been an inspiration for visual artists, poets and composers for many centuries. In the visual arts, the concepts of art such as colour, line, shape, form, space and texture are used in combination to create a picture of the sea in all its moods and seasons. Poets on the other hand, use

language such as adjectives, figures of speech such as imagery, metaphors, alliteration, onomatopoeia and personification to describe the sea.

Composers have written songs or instrumental music that describe the activities that take place at the sea such as bathing (swimming), sailing or walking on the beach. Another kind of composition describes the activities related to the sea, or rivers as they flow into the sea. A third category of composition describes the sea itself. All of these music compositions can be described as programmatic music, or music that describes something or tells a story, as the composers portray the sea through music. In these descriptions of the sea or activities related to the sea, composers utilise music concepts, such as tone colour, dynamics, pitch, rhythm, harmony and texture to evoke images or impressions of the sea. In some compositions composers rely on programme notes to describe in words for the audience what the music portrays. In other instances, the title is evocative and is sufficient.

The title of this paper is a line borrowed from John Masefield's poem, *Sea fever,* which has been set to music by the British composer, John Ireland, who also composed *The Island spell,* a composition for piano. *Island Spell* is introduced with a quote from a poem by Arthur Symons, which indicates the interdisciplinary intersections of the arts that will also be highlighted in the presentation.

In this paper I intend to embark on an overview of music compositions in which I focus on, describe and analyse a number of compositions as well as provide musical extracts to enhance my discussion. The compositions I have selected for this paper are the orchestral works *La mer* composed by Claude Debussy, *Hebrides* by Felix Mendelssohn, *Une barque* by Maurice Ravel   and *The Moldau* by Bedrich Smetana.   In my discussion, I will also illustrate how

other composers used the tone colour and range of the piano to suggest the sea.

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Is the sea blue? The colours of the sea

Tarryn Rennie, Nelson Mandela University

Powerful, majestic and ever-present – these are the principles and elements of design. Like the ocean's wave patterns that mesmerize, this repetitive and influential, powerful force speaks volumes to those who listen. This paper will explore the use of one of the primary elements of design, line, and the conditional element being colour, with specific reference to Scandinavian-born illustrator Jonas Claesson (2018). Line is a tangible element of design that has a physically defined presence used to communicate visual messages. This means, the movement created by a directional path of a point, a line or series of lines gives an edge to something, often implying a line or series of lines (Evans and Thomas, 2013:13). Claesson (2018) uses a unique, expressive illustrative style, focusing on the use of line and colour that usually influences his artwork mimicked by natural ebb and flow of the ocean's wave pattern. Some of Claesson's artistic influences are visible in his series of children's books where line forms the dominating element creating waves, wave patterns and depicting currents and tides. Even Tolkien's books make use of parallel, contour lines to imitate water, lakes and oceans (Drout, 2006:408). In order to define or embellish the tangible element of line, one of the most powerful conditional elements of design is colour. Hues found in light and pigment assist in creating a mood or attitude that can be emphasized by the intensity of colour and in Claesson's work, this is evident. Hand renderings and digital

colourisation along with the power of line signifying waves and the ocean, have become recognizable features of Claesson's illustrations.

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Reading the Cape; Writing Africa: A Cognitive-Semantical Reading of Adamastor as an Origin Myth of Racial Thinking

Luan Staphorst, Nelson Mandela University

Similar to Homer's *Odyssey* and Virgil's *Aeneid*, Camoen's *The Lusiads* (1572) is an epic poem, which fills a central position within world literature in general, but Portuguese literature in specific. Written at the height of Portuguese maritime exploration, the poem presents various cantos, or songs, which praise the adventurous, the grotesque and the mythical which the Portuguese have "discovered" along their travels circumnavigating the globe.

A central myth, which Camoen's explores in the poem, is that of Adamastor: a monstrous creature expelled from the Greek realm who gods who dwells at the Cape of Good Hope. As with all myth, Adamastor has become a stock figure in poetry and prose, and possibly nowhere does he appear as often as in South African poetry. I therefore investigate Adamastor as an extended metaphor within South African poetry against the backdrop of cognitive linguistics. Where this metaphor might simply be read as a fantastical myth which continues to inspire many a poet, I aim to engage with how this myth has been foundational for a particular form of thinking in South Africa. Adamastor can therefore be read not only as a myth of origin, but as a myth of racialised identity.

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Friends with the environment and the environmentally friendly: The Sea as Other and the human-environment relationships in Zakes Mda's *the Heart of Redness*

Dylan Coleman, University of Pretoria

Zakes Mda's novel *The Heart of Redness*, published in 2000, has been studied as an example of an African Ecocritical or a Postcolonial Ecocritical text that challenges the dichotomous constructions between nature/culture, and tradition/modernity. It has been noted how this challenge emerges out of the novel's drive toward ecological awareness as a mode of resistance to colonial and imperial ideas of progress and development (Dolce, 2016, Klopper, 2009, Sewlall, 2007). This paper argues that the littoral zone, and the interactions that the characters have with the space, are central factors in the emergence of that ecological awareness. Paying attention to how the sea is represented in the novel, as both benefactor and threat, as unpredictable interlocutor, this paper questions the nature of the human-environment relationship in the novel and how this relationship relates to its broader ecological themes. In borrowing the question from Derrida (1999:184), this paper asks whether this ambiguous 'friendship' with the environmental or non-human other, in this case the sea and the littoral zone, can be understood "in terms of irreducible alterity rather than a community of shared concerns, in terms of strangeness rather than of familiarity?" and suggests that the ambiguity and uncertainty of the sea's communication necessarily produces an attitude of openness and awareness in the novel's central characters. This paper will examine how this attitude presents a resistance to Colonially-imposed rationality through a decolonised perspective of what it means to be in a relationship with the landscape as well as how neo-imperial and hegemonic ideas of development lead to an

erasure of this dynamic relationship and the agency of the non-human Other. Following the work of Val Plumwood (2006) this paper notes how "hegemonic distortions of agency attribution support inequality and unjust forms of appropriation" and questions what it means to consider how nonhuman agency acts on the land, inverting the "standard western pattern of human agency acting on a passive land".

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"Waves of Healing: Therapy and the Ocean in The Sea Inside and Lighthouse of the Orcas

Subeshini Moodley, Nelson Mandela University

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The etymology of Afrikaans idioms and proverbs dealing with the sea

Annél Otto, Nelson Mandela University

In this paper Afrikaans idioms and proverbs dealing with the sea are first identified and thereafter their etymology is indicated where possible. The central argument of the paper is that there are many Afrikaans idioms dealing with the sea, as the sea has had a significant influence on the Afrikaans lexicon, more particularly on fixed expressions like idioms, yet one should identify them carefully. Idioms are fixed expressions in which one cannot determine the meaning of the idiom by adding up the meanings of the individual words, e.g*. (nie) die mas opkom (nie)* which means to succeed/not to succeed or to (not) make the grade and not to literally go up

the mast of a ship. Proverbs are short sentences that people often quote and that give advice or tell you something about human life and problems in general (Collins Cobuild). Etymology is the study of the origins and historical development of words (Collins Cobuild). In order to identify the idioms and proverbs dealing with the sea, the following sources, where "sea idioms" are part of a large selection of idioms or the lexicon in general, were gleaned: the list of Helena Liebenberg on taaloord.co.za; Afrikaanse Idiome en ander Vaste Uitdrukkings by Botha, Kroes and Wincler(1994), Afrikaanse idiome by Rufus Gouws, Afrikaanse Spreekwoorde en Uitdrukkings by Prinsloo (1997) roekeloos.co.za, Etimologiewoordeboek van Afrikaans by Van Wyk, Cloete, Jordaan and Lubbe (2003) and WAT (Woordeboek van die Afrikaanse Taal). In some idioms one can immediately see that there is a connection with the sea or related words, e.g. the idiom **as die gety verloop, versit 'n mens die bakens**. Previously the markers that indicated the depth were literally moved according to whether it was ebb or flow, but in other instances, one needs to know what the meaning of a word was in Dutch or Middle Dutch in order to know that the idiom originally had something to do with the sea. An interesting example of the latter is the everyday idiomatic expression **in die knyp sit** which means to be in trouble and which originally referred to the difficult sailing technique when you sail as close to the wind as possible without tacking. In Dutch, this technique was known as **knijpen**. To identify Afrikaans idioms dealing with the sea is therefore not always an easy task, yet it leads to interesting findings.

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Stockenström and the syntax of the sea

Alan Murdoch, Nelson Mandela University

In *The Wisdom of Water* (2007), a collection of Wilma Stockenström's poetry, translated into English by Johann de Lange, the poet writes about the subject of the sea in a number of poems. As a poet, Stockenström is 'allowed to break' the rules of grammar that govern the use of a particular language, collectively referred to as its syntax, leading to a poem seeming 'different', or 'unusual' when compared to, for example prose. Gräbe (1997: 25) says that 'This "difference" or "unusualness" could be explained in the light of the fact that poetic language is marked, among other things, by its proclivity for an intensive and unusual exploitation of syntactical potentialities of the language.' The result of this is called foregrounding, whereby the poet's message is made clearer, or highlighted through the 'unusual' syntax.

On Stockenström, Anker (2003) says that she is known for her intricate manipulation of the rules of syntax in her poems, while the Afrikaans literary historian Kannemeyer (2005: 464) comments on the unique linguistic strategies in her poems, namely 'inversion, the use of the participle and the scarce usage of the article […].' Furthermore, in a profile on her oeuvre, Cloete (1999: 614-615) comments on the use of different registers and in particular certain repeated constructions such as ending off the poem by using a particular elliptic sentence.

The paper will begin by discussing the strategies identified by Gräbe (1997) that poets use to foreground meaning in their poems and then look specifically at how Stockenström uses them in *The sea speaks*, *At L'Agulhas a sea-stroll* and *Of bait and I*. The paper will also look at the syntax of the original Afrikaans poems and see if the translator has maintained the use of the same strategies in order to maintain the foregrounding, if he has had to alter them

by using a different strategy in order to maintain the foregrounding, or if he has had to abandon a particular strategy because it was not possible to convey the foregrounding in the same way in the translation. The paper will conclude with a qualitative analysis of Stockenström's use of Gräbe's strategies in foregrounding her messages concerning the sea.

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Queer, carceral space: Robben Island and new narratives of national belonging

Wemar Strydom, North West University

Island prisons, and islands as spaces of banishment and exile, are found throughout recorded history. Robben Island, perhaps the most well-known of these island sites of incarceration, has been in use from pre-colonial times as colonial/national/quarantine site of exclusion and as such is not only situated on the intersection(s) between domestic, colonial and carceral spaces of injustice, but is also seen as (simultaneously) signifier of both colonial injustice and the drive toward emancipation.

This layered signification surfaces in films about the site. (Films are very rarely simply set on the island, but are almost always set on *and at the same time about* the contested national significance of Robben Island) In this paper, I want to explore a film, *Proteus* (dirs. John Greyson & Jack Lewis, 2003), that explicitly show how the island's signification as layered space of injustice impacts on the characters' navigation of (national) categories of belonging.

Through the anachronistic use of cyphers of national identity, in tandem with an intentional queering of heteronormative assumptions of what is deemed

'natural' and 'nature', *Proteus* invites a (queer) reading of two interrelated aspects of nationhood: a) how we are shaped by the injustices of the past echoing into the present, and b) how our relation to nature is still tinged by the prejudices of the scientific project of our shared colonial past. Such a fractal view on the human relation to time and nature has bearing on the collective sense of how history and geography shape us into citizens of South Africa, and thus locates this paper within specific contemporary narratives on political ecology and citizenship.

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Girls and/of the sea: Female leadership in *Moana* and *Whale Rider*

Belinda Du Plooy, Nelson Mandela University

This paper will consider the theme of youthful female leadership in the films *Moana* (2016) and *Whale Rider* (2002). Both texts present the stories of young girls from Pacific Island seafaring communities and their individual and communal crises of existence and rites of passage. In both texts the relationship of young female leaders in these communities are depicted in relation to the significance of the sea to these communities. Heroic mythology is at the core of each of these stories and each rewrite or revitalize traditional non-western mythologies, but as female/centred counter-mythologies – and also secular mysticism - of communal, global and environmental hope. The relationships of the female main characters with their father figures are complex and filled with subtexts of leadership struggles, legitimacy, legacies and heritage. Land and sea, and male and female binaries are juxtaposed to eloquently critique the male-centredness and patrilinial traditions of the communities. Both Moana and Paikea (in *Whale Rider*) challenge patriarchy,

in its various forms, and communities are shown to be strengthened because of it. The classic hero's journey merges with the iconic trope of the sea journey (both traditionally male genres) and both are presented as the inner quest of young female protagonists and the communities they will lead.

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"That was the river; This is the sea": A Posthumanist Pedagogy as Counter to Thinking-Ecology as veiled Thinking-Economy

Luan Staphorst and Danai Tembo, Nelson Mandela University

In the quest to transform education in South Africa, the concept of humanising pedagogy has become a highly anticipated field of investigation. This approach, which challenges systemic oppression and dehumanising practices in education, could revolutionise the future of millions of South Africans, and hopefully many people across the world. Whilst we acknowledge the importance of this approach, we are wary of the emphasis placed on the human within the discourse of humanising pedagogy. Viewing oppression from an intersectional viewpoint which incorporates gender, class, race and species, could open up a space where pedagogy could be channelled to address the Anthropocene from a perspective of complexity.

Morton's (2016) theory of contemporary ecological thinking as "dark" and "detached" because of language, provides us with the theoretical underpinning from where we engage with the burgeoning field of "Ocean Sciences." We aim to interrogate what it means to regard the ocean as "science," speak about a "blue economy" rather than "blue ecology," and ultimately critically engage with the concept of a posthumanising pedagogy as essential approach to
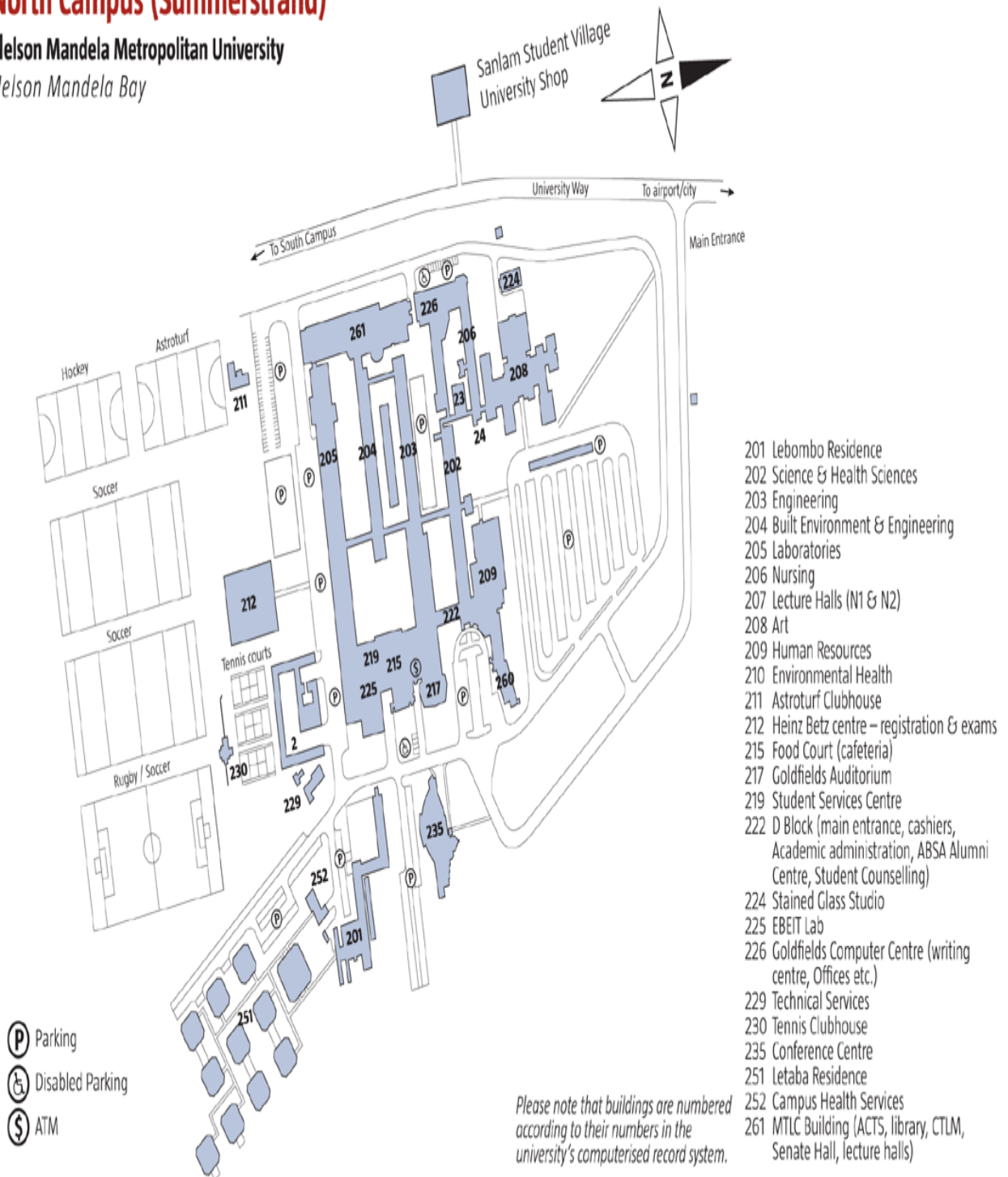
counter humanity's continued colonial attitude towards oceans and all life found therein.

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North Campus (Summerstrand)

Nelson Mandela Metropolitan University

Nelson Mandela Bay

Sanlam Student Village
University Shop

University Way   To airport/city →

← To South Campus

Main Entrance

Astroturf

Hockey

Soccer

Soccer

Tennis courts

Rugby / Soccer

261, 226, 224, 206, 208, 23, 24, 211, 205, 204, 203, 202, 209, 212, 222, 219, 215, 225, 217, 260, 2, 230, 229, 235, 252, 201, 251

201 Lebombo Residence
202 Science & Health Sciences
203 Engineering
204 Built Environment & Engineering
205 Laboratories
206 Nursing
207 Lecture Halls (N1 & N2)
208 Art
209 Human Resources
210 Environmental Health
211 Astroturf Clubhouse
212 Heinz Betz centre – registration & exams
215 Food Court (cafeteria)
217 Goldfields Auditorium
219 Student Services Centre
222 D Block (main entrance, cashiers,
      Academic administration, ABSA Alumni
      Centre, Student Counselling)
224 Stained Glass Studio
225 EBEIT Lab
226 Goldfields Computer Centre (writing
      centre, Offices etc.)
229 Technical Services
230 Tennis Clubhouse
235 Conference Centre
251 Letaba Residence
252 Campus Health Services
261 MTLC Building (ACTS, library, CTLM,
      Senate Hall, lecture halls)

(P) Parking
(♿) Disabled Parking
($) ATM

Please note that buildings are numbered according to their numbers in the university's computerised record system.

The colloquium is in building 208 on the map of North Campus. There is a sculpture in front of the building.