

From Strange Rooms: Music, Landscape, and the Failure of Response

Daniel M. Grimley

'Things happen once only and are never repeated, never return. Except in memory.' (Galgut 2010, 123)

Reeling from the experience of watching Aryan Kaganof's *Night is Coming: Threnody for the Victims of Marikana*, a documentary commissioned by the Hearing Landscape Critically network in conjunction with their conference at the University of Stellenbosch, South Africa, in 2013,¹ it is difficult to escape an overwhelming sense of dislocation, powerlessness, and collusion. The film forces us to confront our worst fears, namely that even as we seek to understand the environments and impulses that motivate the most brutal forms of human violence and degradation, we are inescapably implicated in their continual unfolding.² Furthermore, the film irresistibly insists that our reactions as intellectuals, academics, or even simply as reluctant witnesses, ultimately compounds the histories of asymmetry, exploitation, and domination upon which such violence relies and which it ritualistically performs.³ It leaves us no space from which to try and comprehend the magnitude of a recent historical moment that, as Peter Alexander (2013, 131) has written, became for South Africa 'a seismic event', albeit one that may simply have 'produced new faults from existing tectonic stress'. And it broadcasts our culpability, tearing away the critical veil and demanding that academic practice urgently reassess its relationship with direct action and with the institutional frameworks from which it gains and amplifies its authority.

Writing as a European scholar based at an institution that has done insufficient work thus far to redress fully the legacy of colonial oppression that it has historically helped to instate and sustain, not least in the wake of the Rhodes Must Fall protests,⁴ and as an agent whose mawkish presence in the film makes for particularly awkward viewing, is to signal a partiality that relativizes any sustained attempt at responding adequately to Kaganof's film. Indeed, the most immediate reaction is both one of

outrage and also of speechlessness, a sudden rendering mute or dumb in the face of such horror.⁵ Such silence, however, should not necessarily be mistaken for a passive acquiescence. All too often, silence is assumed to signal a turning away or refusal to engage; as Nomi Dave (2014, 19) notes, 'silence does not simply mean an un-thought void or submission.' Rather, in this context, the inability to speak paradoxically addresses directly a series of more searching questions posed by the film: whose right is it to speak or listen; where should such dialogues properly take place; and how can one escape the hypocrisy of writing musicologically from such a privileged platform without reinscribing precisely the same patterns of exploitation that have instigated such violence and that perpetuate its affects? In other words, how can academic writing recognise and engage effectively with what Slavoj Žižek (2008) has called violence's objective qualities – the symbolic and systematic violence of language and its inextricably entwined relationship with the social-economic conditions of late capitalism – without losing sight, or sound, of its immediate subjective impacts, the physical damage that it leaves behind? Watching *Night is Coming* challenges us on at least three levels: to acknowledge the bloodshed of the Marikana massacre; to think again about the relationships between landscape, power, sight, and sound (not only in a South African context but elsewhere); and to reflect critically upon the responsibility of scholarly research and on the role of academic writing in the context of such fragile and politically charged debates – not least, in its repeated failure to respond sufficiently to violence both historically and in its immediate aftermath.

My own silence, after watching the film for the first time, was also born out of a sense of devastation: through an inability to frame or contain intellectually the historical legacy of totalitarianism which the footage of the massacre lays bare, and equally from a recognition of the limits of language and of the landscape's excessive quality: that is, the way in which it resists any attempt at linguistic boundedness or containment.⁶ In this way, my experience of the film collided with two earlier moments of encounter with the South African landscape. The first was a screening of documentary film footage from District Six in Cape Town, a richly multi-ethnic area of the central city that was zoned for white

occupation under the Apartheid government and subsequently cleared, accompanied by the Capetonian jazz pianist and composer Kyle Shepherd, at the Hearing Landscape Critically meeting – where the failure to address the Marikana massacre explicitly in its proceedings became the catalyst for Kaganof's film.⁷ Listening to Shepherd's sonorous and at times violent improvisation began to fill an acoustic gap opened up by the exhibition 'Lingering Absences', curated at the Sasol Art Museum in Stellenbosch by Lizabé Lambrechts and Ernst van der Wal in conjunction with the conference, which painfully allegorized through its austere spatial organisation of the exhibition space the ideology and practice of racial segregation that led to the bulldozing of District Six and the Apartheid regime's attempts to control and discipline the activities of the Eoan opera group in the late 1960s.⁸ Pressing my ear to the speakers suspended along the exhibition's sound wall, the only sounds that emerged were a faint hissing, the distant trace of passing traffic noise, and the deafeningly ambient buzz of my own nervous system.

The second, but earlier, moment of encounter was my first visit to Cape Town, twelve months previously, to give a series of lectures on music and landscape at Stellenbosch in preparation for the conference discussions the following year. On our first evening in the city, still recovering from the claustrophobia and disorientation of the flight, we wandered into the Company's Gardens, a space overwhelmingly marked by its histories of colonial occupation, exclusion, suppression and resistance. Two large loudspeakers set up at the formal gates of the South African National Art Gallery (a venue that already serves as a highly ideological threshold) played a version of the Soviet-era popular tune, 'V Keiptounskom Portu' ('In the Cape Town Port'), Pavel Gandelman's cover of Jacob Jacobs and Sholom Secunda's Yiddish hit 'Bei Mir bistu Shein' ('To me you're beautiful'), originally composed in 1932 for the musical comedy *Men Ken Lebn Nor Men Lost Nisht* (normally translated as 'I would if I could', but more accurately rendered as 'One could live, but they won't allow it').⁹ The complex sedimented layers of historical presence and absence folded within the seemingly incongruous soundtrack sharply brought into focus music's intimate and simultaneously impersonal relationship with place, territorialisation, and displacement.

Marked by the scratchy, distorted sound of the speakers¹⁰ – a very different kind of grittiness from the barely audible background noise of the sound wall at the Sasol exhibition – our experience of the landscape was channelled by the presence of the music's ghosts and revenants, but also by the physical bodies of those still displaced. The following day, visiting an elementary school project in Langa on the Cape Flats, the landscape assumed another set of acoustic key notes: the sound of the wind blowing dust across the township, a sudden rain storm falling like bullets on corrugated tin roofs, and the exuberant laughter of the kids in the classroom, assembled from a set of prefabricated steel containers next to a rubbish-strewn culvert.

Night is Coming prompts us to reflect more intensively upon sound and the domination of landscape. This is, in some ways, a topic that has received extensive attention in recent years. Significant lacunae, however, still remain. In the revised preface to the second edition of his seminal volume, *Landscape and Power*, for example, W. J. T Mitchell (2002, vii) writes:

If one wanted to continue to insist on power as the key to landscape, one would have to acknowledge that it is a relatively weak power compared to that of armies, police forces, governments, and corporations ... As the background within which a figure, form, or narrative act emerges, landscape [sic] exerts the passive force of setting, scene, and sight. It is generally the 'overlooked', not the 'looked at', and it can be quite difficult to specify what exactly it means to say that one is 'looking at the landscape'.

Mitchell's awkward qualification illustrates the perils of attempting to conceive landscape primarily from a Western European art-historical perspective. Even the conjunction in the volume's title, '*Landscape and Power*', inadvertently reinforces the sense that the politics and aesthetics of landscape are somehow discrete epistemologies, in dialectic opposition, a separation which even the most superficial experience of the vivid materiality of the South African landscape (and indeed of landscapes elsewhere, such as the Israel-Palestine border discussed later

in Mitchell's volume) immediately challenges and overturns. Mitchell's essential notion of landscape is thus premised on both distance and on a mode of elective deafness, an elevated site of critical prospect ('looked at'/'overlooked') which his writing briefly threatens to dismantle but ultimately reaffirms. 'The landscape imperative is a kind of mandate to withdraw', he suggests, 'to draw out by drawing back from a site' (Mitchell 2002; viii). But the testimony of the striking miners who survived the Marikana massacre, as documented by Peter Alexander, Luke Sinwell, Thalepo Lekgowa, Botsang Mmope and Bonagni Xezwi, however, does not permit such an easy or deflective turning away or double motion. Rather, one of the most striking aspects of their testimony is their insistence on the acoustic quality of the landscape: 'The workers were singing 'makuliwe' [isiXhosa for 'let there be a fight']/ We felt the force of the movement' they recall at one point; 'as the workers explained, "we can all sing, but we can't all speak at once"' (Sinwell et al 2013, 13). Alexander's (2013:33) record of the event is similarly conceived in sonic terms, through the reported sounds of speaking voices, singing, and gunshot:

Mineworker 2 recounts that a Zulu-speaking policeman then warned that he would count to ten, and that if they had not conceded [their weapons] by then he would give the order to fire. After the counting had started the workers began singing and moved off together towards the weakest point in the police line, which was probably to the north-east, the direction of the mountain. At first the police gave way but, according to Mineworker 2, after about ten metres they started shooting.

In such accounts, sound spatializes and adds a temporal dimension to the landscape: the field of fire and the miners' singing are described as a means of mapping the massacre's location, in counterpoint with the physical and symbolic presence of the mountain that occupies its north-east corner. But at the same time, sound is the sign of presence, of physical action and vulnerability. Noise penetrates the listening body, collapsing our feeling of proximity and distance as we read the text, and rupturing the sense of ground or containment upon which the narrative resides. This is a crucial turn. In Kaganof's film, the Marikana massacre is

transfigured into a ritualised act, a theatre of paramilitary execution that occupies a space congruent with Mitchell's reading (elsewhere in his volume) of the holy land, a similarly violated place of reverence, transformation, and despair, 'a paradise from which we have been expelled, a sacred soil that has been defiled, a promise yet to be fulfilled, a blessed site that lies under a curse' (Mitchell 2002, 261). Such reified landscapes are frequently marked by primal moments of mutilation and abandonment (both ecological and humanitarian), in direct opposition to their spiritual and material wealth. 'The perverse logic of holy landscape seems to turn it from god's gift into an obscene idol that demands human sacrifice', Mitchell (2002, 262) explains, through a grisly harvest: 'the sacred groves are watered by blood, and the fields are fertilized with human flesh and bones'. At such moments, landscape and power are no longer polarised in binary opposition, but melded into a single event: the sound of singing which gives way to bullets and the cries of policemen, mineworkers, and vain repeated calls to 'cease fire' as the shots kick up the dust.¹¹

How can, or should, musicology approach such shattered (and shattering) soundscapes,¹² not least given their fractured reassemblage in Kaganof's film? This problem poses a larger question about the proper role of academic discourse and its relationship with political activism and resistance. Luke Sinwell (2012, 670) writes scathingly of 'ivory-tower intellectuals who criticise neoliberalism at international and other conferences without undertaking movement-building themselves that engages with the strategies and tactics employed by the masses, provide little hope for constructing a radical socialist agenda at this, or any other, juncture', a charge which no amount of earnest liberal hand-wringing can hope to resolve. Nor does that allow us to penetrate the complex historical contexts for the Marikana massacre, its immediate political motivations, and its traumatic aftermath, with any sense of coherence. Perhaps the most useful response to Sinwell's critique can be found in Njabulo S. Ndebele's essay 'Redefining Relevance', an analysis that, crucially, predates the 1994 watershed. For Ndebele (1994, 68-9),

The writer [in South Africa] has tended to plunge into the task of writing without fully grappling with the theoretical demands of that task in

all its dimensions. Armed with notions of artistic commitment still constrained by outmoded protest-bound perceptions of the role of art and of what constitutes political relevance in art, [she] has set about reproducing a dead-end.¹³

One could argue that, in the light of events such as Marikana, Ndebele's call for a more coolly dispassionate dialogic process of engagement risks seeming fatally anachronistic. But the task laid out by Ndebele is not as straightforward or compliant as it seems. 'The relationship between politics and art is by definition always mediated by reflection', Ndebele (1994, 69) explains, 'but this distinction does not necessarily enable us to make a mechanical choice between politics and art: rather, it enables us to participate in the dialectic between the two'.¹⁴ The real challenge in Ndebele's model is hence to meet the artistic demands provoked by such events with a sufficient sense of urgency, but simultaneously to fold back critical analysis in a continual process of reflection and re-evaluation that asks more intractable questions of genre, textuality, and scholarly practice. The difficulty of that task seems greater than ever before, not least given the political indictment of liberal academe made by Kaganof's film, but that should not prevent us from adopting its basic principles in lieu of more scattered methodologies.

The challenges for musicology, however, run even deeper. This is in part because of the pervasive resistance, both within the discipline and without, to engaging with messy questions of musical meaning and ontology in genuinely transformative ways. Even a critic as politically savvy as Žižek (2005) falls disarmingly, in his call for a radical decontextualisation of Wagnerian music drama, for a faded notion of musical immanence, albeit within the context of a utopian revolutionary critique of late capitalism. This trend was identified as early as 1993 by writers such as Philip Bohlman, addressing explicitly the political nature of what was perceived as musicology's historical indifference to issues of representation and social context. Writing in the immediate aftermath of the Rodney King riots in Los Angeles, Bohlman (1993, 424) notes that 'musicology has not been a field wont to respond to social and critical crisis, much less to any sort of crisis that we might call discursive – that is to say, a

crisis that might lie within itself as an intellectual discipline'.¹⁵ More than two decades after the emergence of what was once called the 'New Musicology' in response to calls such as Bohlman's for a thorough re-evaluation of the discipline's epistemological foundations, it is possible for scholars to ask themselves how much has genuinely changed, at least at the level of infrastructure and representation. Certainly, musicology's claims to a degree of critical self-immunity have remained by-and-large intact, paradoxically perhaps in part because of recent pressures, within the United Kingdom at least, to demonstrate its 'relevance'.¹⁶ Yet here lies musicology's double-bind, as Bohlman notes: 'it is because musicology has insisted on its apolitical status – call it positivistic, call it value-free, call it aesthetically independent – that the field has come face-to-face with its own political act.' Writing about music, in other words, swiftly becomes another form of domination, both disciplinary and political, a process of ontological seizure and determinism. 'This act of essentializing music, the very attempt to depoliticise it,' Bohlman (1993, 419) argues, 'has become the most hegemonic form of politicising music'; to which the only adequate response, once again, might appear to be silence.

Critically contemplating the relationship between music and landscape, however, forces us to open such questions again, and to begin to speak and write cautiously once more. Deconstructing landscape's deceptive 'second nature',¹⁷ and attending more acutely to the discursive dangers of passive immersion in notions of aesthetic contemplation, either of landscape or the musical work, compels musicology to readdress its own recurrent critical amnesia and short-sightedness, as painful as this process has become.¹⁸ This is, in part, what Kaganof's film demands of its viewers. But music, as ever, ultimately plays a less regulated and disciplined role within Kaganof's film, one that precludes any neat interpretative enclosure or instrumentalisation. Thrown amidst the sharply spliced news footage of the massacre and the angrily juxtaposed longeurs of the conference proceedings, among the most heart-rending moments in the film is the extract from Neo Muyanga's performance, 'Songs of Soil and Water: An Exploration of Music of Protest, Love and Transformation', which was the theme of one of the conference's lunch-time concerts. For Kaganof, the bitter irony of Muyanga's hymn, in loving

and reverential praise of God, slams into the sheer brutality of the police massacre. It becomes, in Kaganof's reading, the most searing evidence of our failure to respond, not only to Marikana, but to the violence of landscape more generally: to the fate of the dispossessed and the crimes of occupation, segregation, and inequality perpetuated upon the land. Even at this bleakest moment, however, insisting on music's ability to speak in other registers is absolutely not to reinscribe outdated assumptions of cultivation and autonomy, even less to re-monumentalise an oppressive nineteenth-century Western European notion of musical transcendence. Rather, it is to try and allow music to regain its own agency, its ability to invert, surprise, gather, cajole, mourn, rage, and console, or to do nothing at all.¹⁹ It is to embrace a more productive dissonance. Like the rich Bakhtinian laughter that erupts from the narrator at the end of Es'kia Mphahlele's story, 'Grieg on a Stolen Piano' (2006 [1967]), it is music's routine, quotidian character, alongside its transgressiveness, that is its most powerful and unsettling quality.²⁰ Recognising music's creative potential, as well as its historical embeddedness, in conjunction with the demand for justice articulated repeatedly in Kaganof's film, only increases the urgency of our response, however compromised that may seem. Writing, hesitantly, in its aftermath becomes not simply a possibility but an obligation. Two greater imperatives nevertheless remain: to remember;²¹ and to listen more closely.

ENDNOTES

1 The Hearing Landscape Critically Network is funded by the Leverhulme Trust (award ref. IN-2013-016). Details of the conference programme and related events are listed at: <https://musiclandscapeconference.wordpress.com>.

2 For a sobering report that examines the complex patterns of collusion and protest up to and following the massacre, see Böhmke 2012.

3 For a wider theoretical discussion of this folding-together of collusion and responsibility, see Sanders 2002.

4 The best account of the Rhodes Must Fall movement in Oxford is Amit Chaudhuri's 'The real meaning of Rhodes Must Fall' (2016). Oxford University's record of admission for non-white applicants remains a frequent topic of debate in the British media, and the institution's attitude to race has recently been the

subject of a student-led campaign, 'I too am Oxford'. See the project website at <http://itooamoxford.tumblr.com>. The university's African Studies Centre (<http://www.africanstudies.ox.ac.uk>) supports a wide range of environmental, political, and sociological research on African topics, and inaugurated an MSc in African Studies in 2006. Oxford also has a long-standing record of civil rights activism; for a reflective history, see Tuck 2014.

5 Kwame Anthony Appiah (2006, 31) has written of this negative circularity of response, noting that, 'People often recommend relativism because they think it will lead to tolerance. But if we cannot learn from one another what is right to feel and do, then conversation between us will be pointless. Relativism of that sort isn't a way to encourage conversation; it's just a reason to fall silent'.

6 I am indebted to Stephanus Muller for this point, which is drawn out of his paper, 'Spectres of Excess', at the Stellenbosch HLC meeting.

7 This omission was compounded by the network's decision not to screen the film at its following meeting, at Harvard University, in January 2015. A statement, followed by a response from Kaganof, was published on the network's website at <https://hearinglandscapecritically.net/page/2/>.

8 See the Eoan History Project's volume, *Eoan: Our Story* (2013). The group website is at <http://www.eoangroup.co.za>.

9 For an account of Secunda's career, and the story of the song's genesis and subsequent commercial success following its 1938 recording by the Andrews Sisters, see Whitfield, 1999.

10 The materiality and symbolism of loud speakers has increasingly been the subject of scholarly attention. See, for example, Sewald 2012, and Moustapha 2014.

11 It is important, in this context, to turn once again to Peter Alexander's (2013, 40) account drawn from the miners' testimony: 'Of the 34 workers who were slaughtered on 16 August, 12 died in the opening encounter. About eight died in various locations around the battlefield. The remainder were killed in one small location. This is the place known by the Inquiry as Kleinkopje. But South Africa is littered with small koppies and it seems more appropriate to call it Killing Koppie. Here, some 300 metres to the west of the mountain, on a low rocky outcrop covered with shrubs and trees, the police killed 13 or 14 workers. On a grassy plane with few large bushes this was an obvious place to hide from bullets and Hippos, but it was relatively easy for the police to encircle and then move in for the kill.'

- 12 I am wary of the potentially naturalising quality of the term 'soundscape', and the extent to which it brings a very different intellectual heritage into the discussion; for an influential critique, see Ingold 2007, 10–13.
- 13 Ndebele's essay was written in the aftermath of the decision to fire 23,000 miners at Impala Platinum mine, Bophuthatswana, in 1986.
- 14 Ndebele's position shifted as political events developed. In a later essay, titled 'Guilt and Atonement' from 1991, the text's recurrent refrain is 'Terrible choices!'
- 15 See also the influential introduction in Bohlman's co-edited volume with Robert Radano, *Music and the Racial Imagination* (2000).
- 16 For a trenchant discussion, see MacGregor 2012.
- 17 Stephen Daniels, 'Marxism, culture, and the duplicity of landscape', in Richard Peet and Nigel Thrift (eds), *New Models in Geography*, vol. II (London: Routledge, 1998), 196–220.
- 18 For a particularly powerful attempt to address these concerns, see Gordon 2015.
- 19 I am especially mindful of Bruce Robbin's salutary warning, in his essay 'Comparative Cosmopolitanisms', where he writes: 'It is arguable that, as a critical procedure or paradigm, the formulaic recovery of inspirational agency may foster political quiescence, whereas a more politicized criticism might in fact result from a focus on vaster, less anthropomorphic, less hortatory structures. After all, why *do* we all value agency so highly?' (1998, 252). I hope it is clear that this is not the kind of normative ascription of agency for which I am arguing but something altogether more disruptive.
- 20 I am grateful to Peter MacDonald for introducing me to Mphahlele's work.
- 21 This, of course, echoes a repeated refrain in Kaganof's film, taken from Jonathan Cross's paper about the Hebridean island of Raasay and Harrison Birtwistle's music given at the HLC Stellenbosch meeting, 'Landscapes of Melancholy: A Tree of Strings'. One of the central themes in Cross's paper, addressing Birtwistle's work, was the history of the Highland clearances and ongoing access and ownership debates in Scotland.

REFERENCES

- Alexander, Peter. 2013. 'Analysis and Conclusion'. In *Marikana: A View from the Mountain and a Case to Answer*, (eds.) Peter Alexander, Luke Sinwell, Thalepo Lekgowa, Botsang Mmope, and Bongani Xezwi. London: Bookmarks Publications, 131–156.

- Alexander, Peter. 2013. 'The Massacre: A narrative account based on the workers' testimonies'. In *Marikana: A View from the Mountain and a Case to Answer*, (eds.) Peter Alexander et al., 23-45.
- Appiah, Kwame Anthony. 2006. *Cosmopolitanism: Ethics in a World of Strangers*. London: Penguin.
- Bohlman, Philip and Ronald Radano. 'Introduction'. In *Music and the Racial Imagination*, (eds.) Philip Bohlmann and Ronald Radano. Chicago: Chicago University Press, 1-53.
- Bohlman, Philip. 1993. 'Musicology as a Political Act'. *Journal of Musicology* XI(4), 411-36.
- Böhmke, Heinrich. 2012. 'Marikana: a lesson in late liberal democracy'. *The Africa Report*, 22 August 2012. <http://www.theafricareport.com/News-Analysis/marikana-a-lesson-in-late-liberal-democracy.html>.
- Chaudhuri, Amit. 2016. 'The real meaning of Rhodes Must Fall', *The Guardian*, 16 March 2016. http://www.theguardian.com/uk-news/2016/mar/16/the-real-meaning-of-rhodes-must-fall?CMP=share_btn_tw.
- Cross, Jonathan. 2013. 'Landscapes of Melancholy: A Tree of Strings', paper delivered at the 'Hearing Landscape Critically' conference, Stellenbosch University, 9 – 11 September 2013.
- Dave, Nomi. 2014. 'The Politics of Silence: Music, Violence and Protest in Guinea'. *Ethnomusicology* 58(1), 1-29.
- Eoan History Project. 2013. *Eoan: Our Story*. Fourthwall Books: Johannesburg and DOMUS: University of Stellenbosch.
- Galgut, Damon. 2010. *In a Strange Room*. London: Atlantic Books.
- Gordon, Bonnie. 2015. 'What Mr Jefferson didn't hear'. In *Rethinking Difference in Music Scholarship*, (eds.) Olivia Bloechl, Melanie Lowe and Jeffrey Kallberg. Cambridge: Cambridge University Press, 108-132.
- Ingold, Tim. 2007. 'Against Soundscape'. In *Autumn Leaves: Sound and the Environment in Artistic Practice*, (ed.) Angus Carlyle. Paris: Double Entendre, 10-13.
- MacGregor, Emily. 2012. 'Whoever pays the piper calls the tune: pressures on academic freedom and the discipline of music in the UK'. *Critical Quarterly* 54(4), 54-73.
- Mitchell, W.J.T. 2002 [1994]. *Landscape and Power*. Chicago: University of Chicago Press.
- Moustapha, Elemine Ould Mohamed Baba. 2014. 'Negotiating Islamic Revival: Public Religiosity in Nouackchott City'. *Islamic Africa* 5(1), 45-82.

- Mphahlele, Es'kia. 2006 [1967]. 'Grieg on a Stolen Piano'. In *In Corner B*. Johannesburg: Penguin, 103-124.
- Muller, Stephanus. 2013. 'Spectres of Excess', paper delivered at the 'Hearing Landscape Critically' conference, Stellenbosch University, 9 – 11 September 2013.
- Ndebele, Njabulo S. 1994. 'Redefining Relevance'. In *South African Literature and Culture: Rediscovery of the Ordinary*. Manchester UP, 60-74.
- Robbins, Bruce. 1998. 'Comparative Cosmopolitanisms'. In *Cosmopolitics: Thinking and Feeling Beyond the Nation*, (eds.) Pheng Cheah and Bruce Robbins. Minneapolis: University of Minnesota Press, 246-264.
- Sanders, Mark. 2002. *Complicities: The Intellectual and Apartheid*. Durham N.C.: Duke University Press.
- Sewald, Ronda L. 2012. 'Forced Listening: The Contested Use of Loudspeakers for Commercial and Political Messages in the Public Soundscape'. In *Sound Clash*, (eds.) Kara Keeling and Josh Kun. Baltimore: Johns Hopkins University Press, 317-336.
- Sinwell, Luke, Thalepo Legkowa, Botsang Mmope, and Bongani Xezwi. 2013. 'Introduction: Encounters in Marikana'. In *Marikana: A View from the Mountain and a Case to Answer*, (eds.) Peter Alexander et al., 13-22.
- Sinwell, Luke. 2012. 'Sharpening the Weapons of the Weak: a Response to Carin Runciman'. *Review of South African Political Economy* 39(134), 665-71.
- Tuck, Stephen. 2014. *The Night Malcolm X Spoke at the Oxford Union: A Transatlantic Story of Antiracist Protest*. Berkeley: University of California Press.
- Whitfield, Stephen J. 1999. *In Search of American Jewish Culture*. Hanover: Brandeis University Press.
- Žižek, Slavoj. 2005. 'Foreword: Why Wagner is Worth Saving'. In T. W. Adorno, *The Case of Wagner*, trans. Rodney Livingstone. London: Verso, vii-xxvii.
- Žižek, Slavoj. 2008. *Violence. Six Sideways Reflections*. London: Profile.