



What
'MAKES' me
South African

19 **94** YEARS **20** 16

i-jusi

What
does
that **LOOK** like?

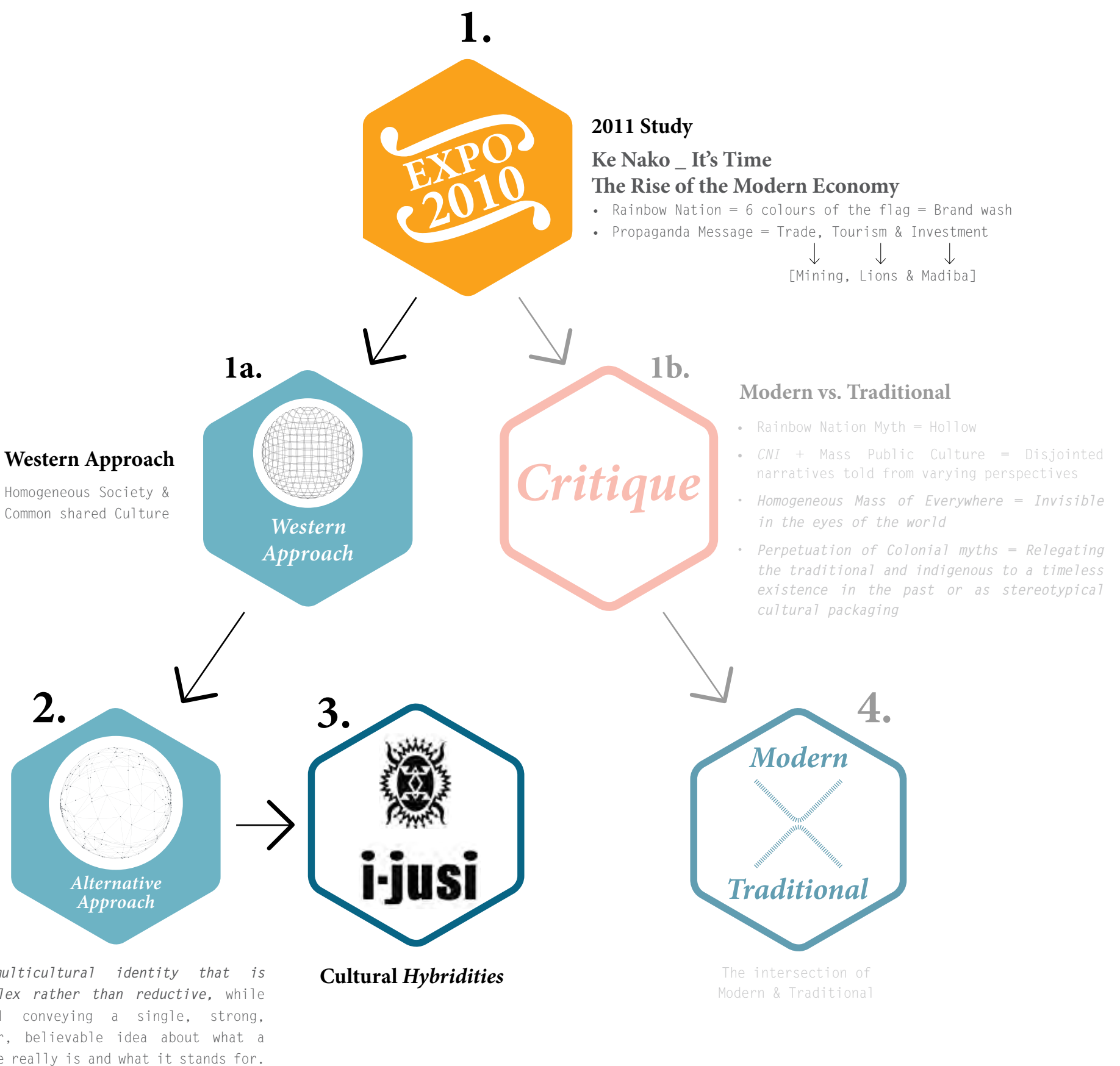
Part 02. Exploring the Potential of Hybridities

The first chapter of this study established the need for an alternative approach to nation branding. The dominant Western school of thought assumes that societies are homogeneous in nature with shared common cultures. Consequently, identities constructed for such nations tend to be intense concentrations of this unity. However, this approach when applied to pluralistic cultures is reductive and produces simplistic, shallow identities.

The results and outcomes of South Africa's participation at *Expo 2010*, were also identified as providing the background and key informants to which to respond for the current study. In essence, in an attempt to produce a single, strong, clear believable idea about what South Africa is, following the Western approach, traditional and historic aspects of our collective heritage(s) were positions in opposition, and subservient to more modern and progressive aspects of our nations *Collective National Identity (CNI)*, (Figure 21).

The focus of this chapter is to outline the theoretical informants that will be used in the construction of an alternative identity for South Africa. The seminal theory identified in this regard is the notion of '*Cultural Hybridity*' identified by Homi K. Bhaba in his book the *Location of Culture* (1994), which rethinks questions of identity, social agency and national affiliation.

The fundamental tenets of this concept are detailed by means of a literature review in this chapter, along with an overview of the schools of thought informing this study. The chapter concludes with an outline of the analytical method to be applied to the selected *cultural hybridity*.



2. THEORETICAL INFORMANTS

The opposition between South Africa's pluralistic nature and the key tenets of the western approach; firstly, that modern nations are composed of homogeneous societies, and secondly, that these societies share a common culture; have been identified as the roots of the disjuncture between the intentions behind the South African pavilion and the outcome, along with the capitalistic intentions of the IMC's mandate.

We do not have typical shared myths, historical memories and a mass public culture due to historical and more recent political struggles within our country. Consequently, we do not follow the typical western approach to nation branding.

2.1. THE POTENTIAL OFFERED BY INTERSTICE AND HYBRIDITY

Yet, do we truly lack these shared collective myths and memories?

Bhaba's (1994:2) notions of the dwelling in the 'beyond' and the access it provides to the hither side of the future, suggest an alternative understanding of, and approach to both our collective and our intentionally constructed national identities and their multi-cultural traits in particular.

To dwell 'in the beyond' is...to be part of a revisionary time, a return to the present to *re-describe our cultural contemporaneity*; to *re-inscribe our human, historic commonality*; to touch the future on its hither side.

- Homi K. Bhaba (1994:10)

Within this liminal zone, *mimicry*, *interstice* and *hybridity* become adjectives and means of complex culture production, capable of moving beyond Smith's (1991:70) shared ancestry myths, common cultural memories, unique cultural markers and a sense of difference, to focus on the moments and processes that are produced in the articulation of cultural differences.

Exposing these moments and processes provides the opportunity to "elaborate strategies of selfhood – singular or communal – that initiate new signs of identity", Bhaba (1994:2).

It is in the discovery and application of these new signs of identity that this study is interested.

Bhaba's theories are particularly relevant to the South African context owing to a multi-cultural demographic. The South African population, according to Statistics South Africa's mid-year population estimates 2011 (South African Government Information 2012), consists of the following groups: the Nguni (comprising the Zulu, Xhosa, Ndebele and Swazi people); Sotho-Tswana, who include the Southern, Northern and Western Sotho (Tswana people); Tsonga; Venda; Afrikaners; English; 'Coloureds'; Indians; and a few members of the Khoi and the San tribes.

In essence, South Africa is a nation made up of minorities. Such minorities, according to Bhaba (1994: 3), are in fact the producers of "complex figures of difference and identity".

The terms cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as a reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize *cultural hybridities* that emerge in moments of historic transformation. The 'right' to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictoriness that attend the lives of those who are 'in the minority'. (Figure 22).

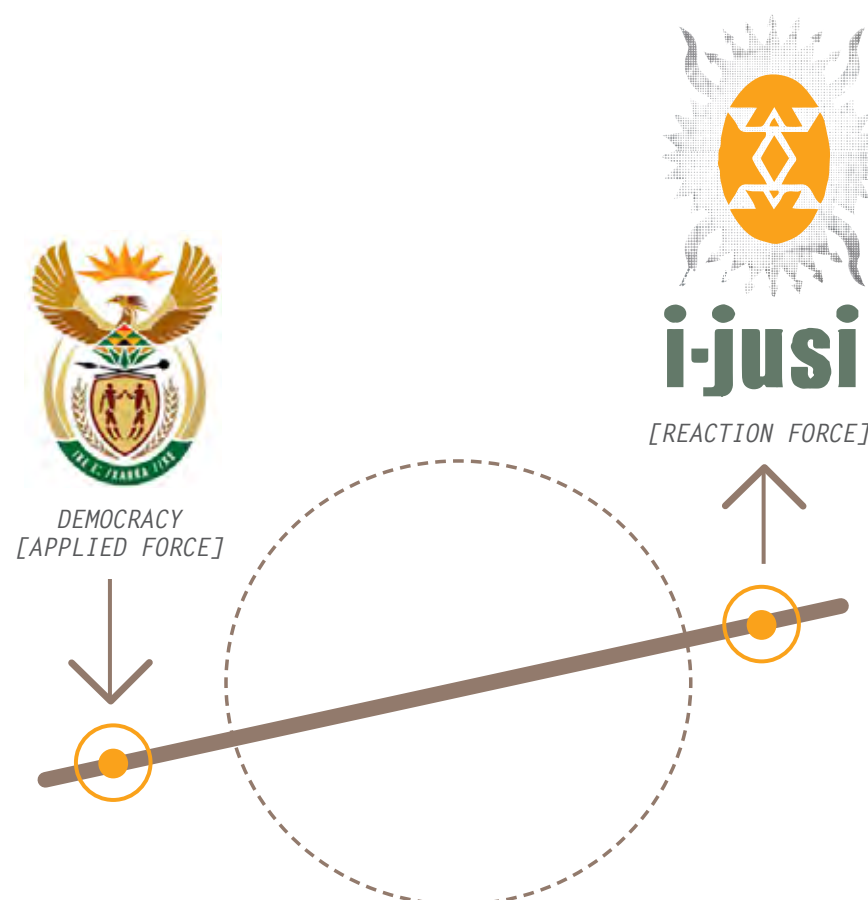


Figure 22: The performative nature of *hybridities* (The South African Case).

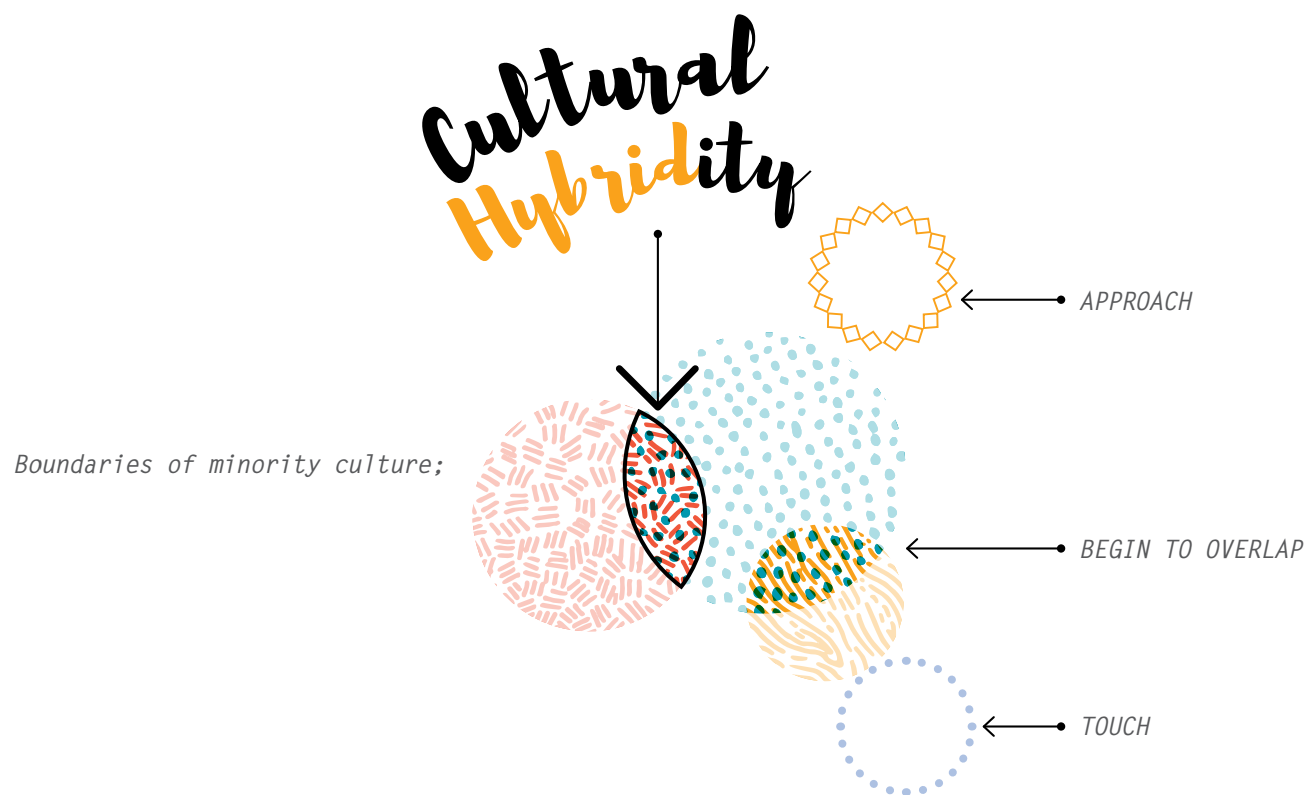


Figure 23: *Interstices of minority culture.*

At its core, Bhaba's notion can be compared to Newton's Third Law, in that identities, like forces, always come in pairs, for which the reaction force is equal in size but opposite in direction.

Similarly, *hybridities* are produced performatively (*the reaction*), not given, in moments of historical transformation (*an applied force*). They are necessary in order to ensure a balance, and it is this necessity that empowers minorities to create these *hybrid cultures*.

The production of such figures requires the right set of circumstances, specifically the intersection of time and space resulting in the appearance of *interstices*, as illustrated in Figure 23. *Interstices [reaction]* are the small intervening spaces or locations of culture created when the boundaries of minority cultures approach, touch or begin to overlap [*applied force*]. In these liminal spaces *hybrid* forms of culture are produced without an assumed or imposed hierarchy. "This process estranges any immediate access to an originary identity or of a 'received' tradition, (Bhaba 1994: 3), producing a distinctive 'newness'.

Such marginal encounters with the 'other' may as often be consensual as contested, and bring into question our understanding of tradition and modernity, while altering the previously familiar borders between private and public, high and low and challenge normative expectations of development and progress, (Bhaba 1994: 3).

2.2. HYBRIDITIES AND NATION BRANDING

These new signs of identity are invaluable to our nation branding aspirations as they are no longer unitary or reductive (shared) but are rather complex. They offer up substance to enrich and reinforce the flimsy rainbow nation identity – so as to allow it to truly speak of our multicultural roots. These new narratives will be inextricably woven together as one, not stitched together alongside each other.

However, that is not to say that *hybrid* signs of identity should or can be the 'be all and end all' of our nation branding strategy. Rather, that they have the potential to be the cornerstones of a reputation that is fair, true, powerful and genuinely useful to our economic, political and social aims, and honestly reflects the spirit, the genius and the will of the South African people (Anholt 2009:207). This then needs to be expressed in a single strong, clear, believable idea of what the place really is and what it stands for. Such a reputation is based on how the image of a nation is perceived.

This reputation must then be subsequently managed by a broader nation branding strategy. Anholt (2009:206) suggests that the term competitive identity "better communicates the fact that the managing of reputations of places has more to do with national and regional identity and the politics and economics of competitiveness than with branding as it is usually understood in commercial sectors". It is here in a managerial role that the *IMC* and its mandate would be better suited. Ideally, the cultivation of our *collective national identity* and its distillation into an intentionally constructed identity/ reputation – not just a logo – should be done alongside but independent of the *IMC*.

2.3. THE INFLUENCE OF HEGEL

Hegel was fascinated with the question as to the ultimate purpose of history, according to Beiser (1993:288). Hegel contended that the value of history was in the knowledge of the past and the anticipation of the future to come it provided, and its contribution towards man's understanding and *bildung* in his journey towards a greater awareness of self as 'geist' or 'spirit'.

An awareness of 'geist' in both the sense of the Mind and the Soul, yet more importantly, the connection between the two was the ultimate aim of man's unfolding self-understanding (Beiser 1993:308).

Beiser (1993:428) detailed this unfolding understanding as follows;

Spiritual activity is this dialectical interplay between self-knowledge, self-actualisation, and practical striving, in which the striving for a given set of goals, founded on a given knowledge of oneself, leads in time to a new self-knowledge, new goals, and so an altered striving.

Expanding upon this notion, if this kind of self-transformative activity is considered in the collective or social sense, then the knowledge and purposive activity of individuals may contribute to a collective activity (by societies, nations, cultures and even the entire human race), (Beiser 1993: 4288). In such an instance the "collective activity becomes conscious of itself insofar as individuals articulate and communicate it so that it becomes the shared consciousness of a culture and a tradition [*Zeitgeist*], (Beiser 1993:428)." The result is an ever deepening understanding of people's cultural identity and common human nature.

Furthermore, as is the case with the individual, this deepening / new knowledge leads to new goals and an altered striving. In such situations Hegel identified the 'World Historical Individual' as the actor who, owing to his 'grasp' of the 'Higher Universal', is able to advance the spirit of the time (Weston in Groat & Wang 2013:188).

The 'World Historical Individual' is empowered to act so by history itself, for world history/(ies) have the 'higher right' to render transitory the principals of every ethical order" according to Beiser (1993:431). This right is owing to the idea that time will tell the impact/outcome or be the judge of man's actions. According to Stone (2011:147), Hegel felt of history that in order to fully understand any part one must understand the whole (which requires time), as the parts were all interrelated.

Weston (in Groat & Wang 2013:188) goes on to identify the artist as standing in a similar position "as one who is able to 'grasp' the 'Higher Universal' so as to 'realise this purpose' (the advancement of the spirit of the time) in material form."

This Hegelian system is summarised in Figure 24.

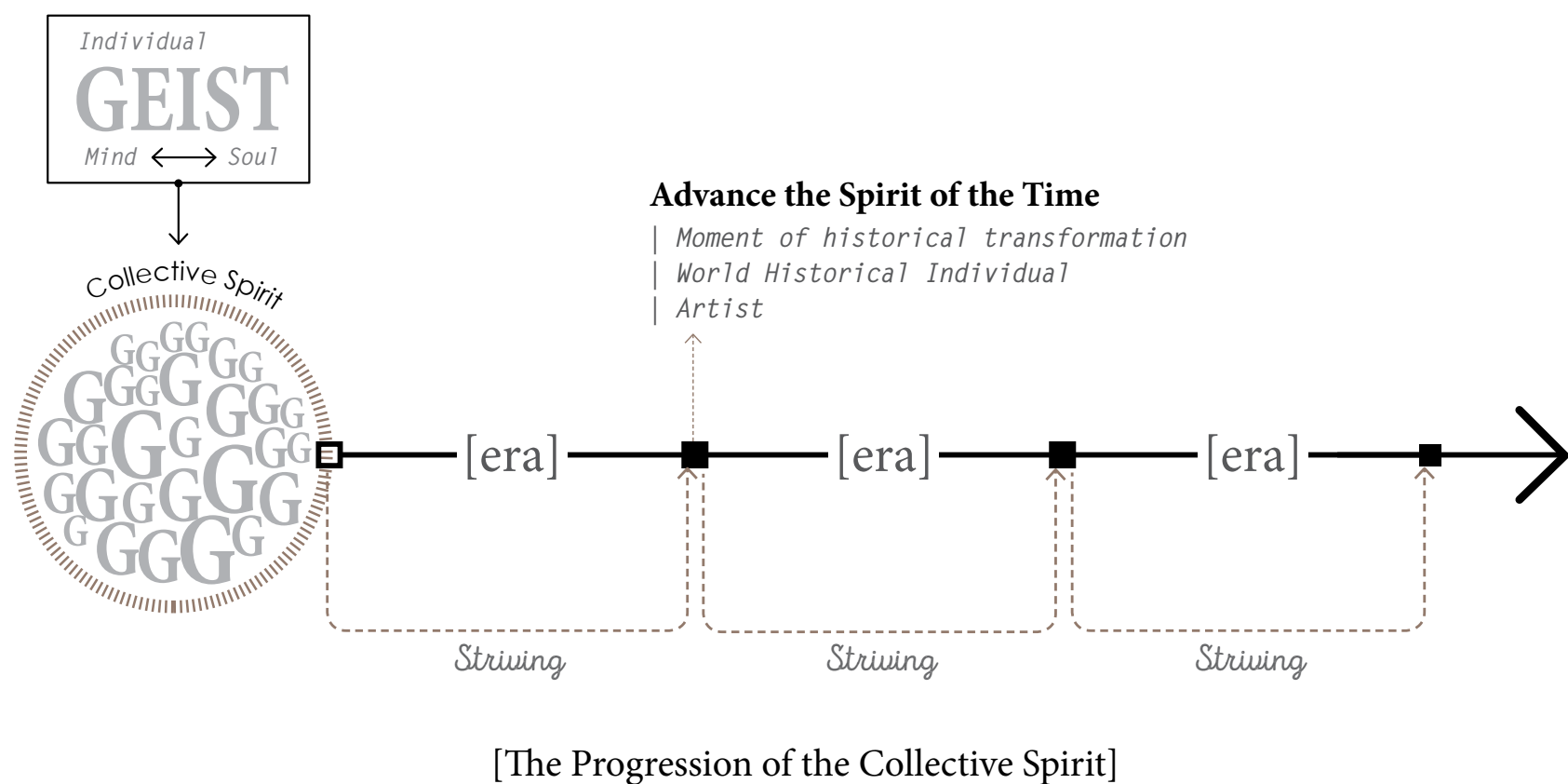


Figure 24: Summary of the Hegelian system.

8. *Zeitgeist* (translated literally as "time mind" or "time spirit"): The spirit or genius which marks the thought or feeling of a period or age (OED 2016).

The term *zeitgeist* is often attributed to Hegel; however it was a term he never used directly. According to Stone (2011:147), Hegel felt of history that in order to fully understand any part one must understand the whole. In the following quote expressing this opinion, one of many, the association between the two is evident;-" This, it might be said is the historicising of the Absolute: absolute knowing is process in time; it is the 'Development of Spirit in time' (Hegel 1997: 199:45) (Stone 2011:147) "

2.4. THE TIES THAT BIND

This Hegelian system, and the concept of the *zeitgeist* act as a broader framework that help to reinforce the application of Bhaba's theory to the creation of an alternative to the standard western approach to identity construction. This is evident in the following arguments;

Looking back to Bhaba, these instances of progression of the collective spirit are much the same as the 'moments of historical transformation' which are at the intersection of time and space that provide the opportunity to "elaborate strategies of selfhood – singular or communal – that initiate new signs of identity"

Similarly, the shared consciousness of a culture and a tradition, and the resulting deepening of understanding of people's cultural identity and common human nature that results from the journey towards a greater awareness of self as 'geist', has strong parallels to the concept of a *Collective National Identity* of a nation. A further link can be drawn to the above 'strategies of selfhood'.

Finally, Weston's implication of the artist in the progression of the collective spirit, the previous point, supports the selection of *i-jusi* (material form) as an appropriate expression of our *CNI* and the source from which to distil a new identity.

The network diagram in Figure 25, outlines the correlations and links between the theories informing this study.

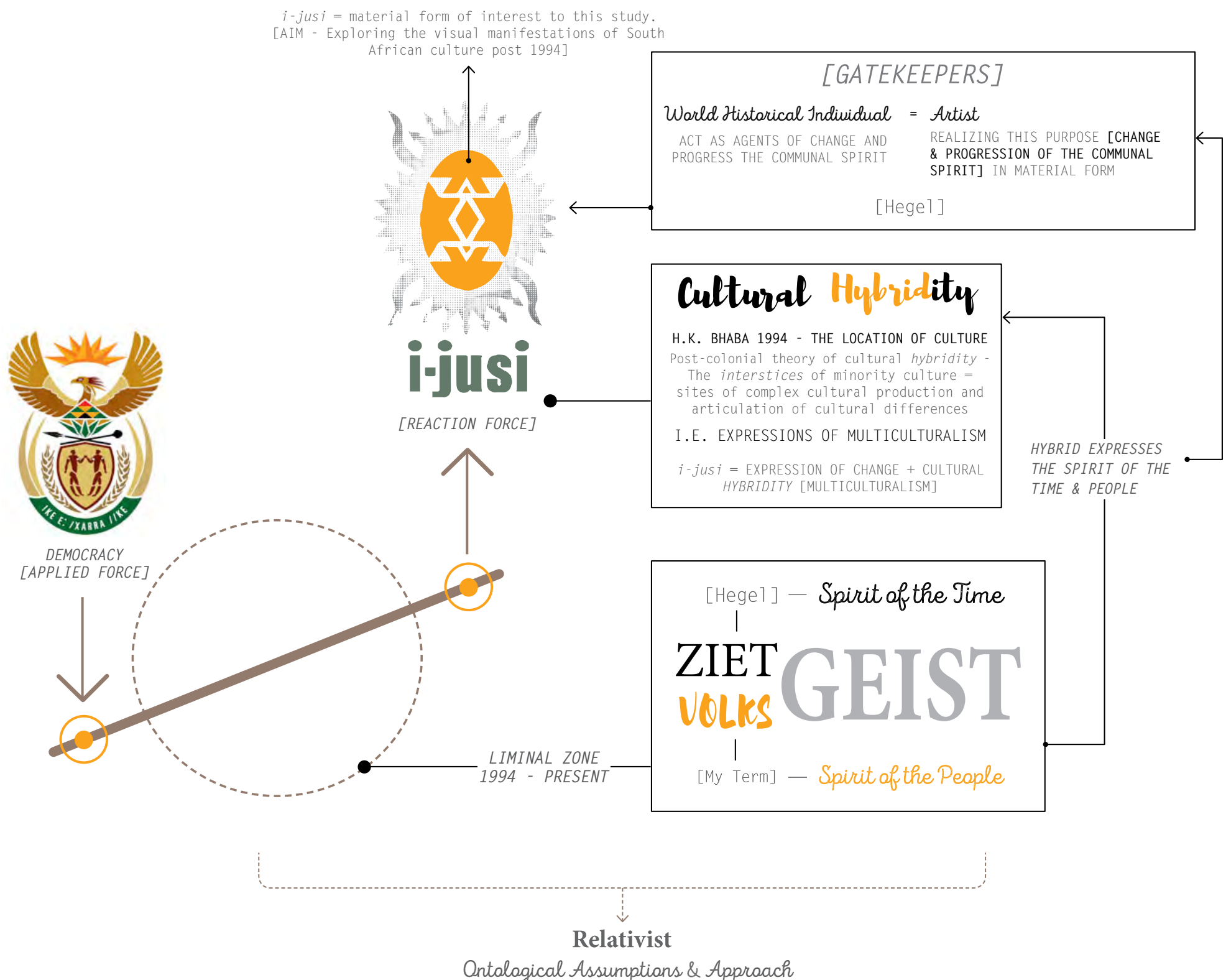


Figure 25: Overview of theoretical framework.

2.5. ANALYTICAL METHOD

The following section will focus on three aspects of the design of the analytical method to be applied to the selected *cultural hybrid* in Chapter 2. Firstly, the requirements for the *analyst* will be determined and the *analyst's* suitability assessed. Secondly, the sample size and selection criteria will be outlined, and thirdly, the modes of analysis that will be used to determine the core values apparent in cultural markers and representations of the *hybrid* will be detailed.

2.5.1. The relationship between codes, users and analysts

Key in the shaping of information and communication are the conventional forms and codes applied, as they help to improve and ensure that the correct meaning is interpreted, (Kostelnick & Hassett 2003:12). Such forms and codes emerge from our perceptual experiences and create a frame of reference on which we can draw to help interpret new forms that we encounter. This underlying structure is what "makes design a coherent language and prevents it from dissolving into anarchy", (Kostelnick & Hassett 2003:12).

A visual language is comprised of both inclusive and exclusive elements. Elements that are more inclusive are accessible to a wider audience including the general public, multiple disciplines and both professionals and lay persons, (Figure 26). While other more "exclusive conventions serve as 'in-group' markers for members of the community(ies) that govern and disseminate them", according to Kostelnick and Hassett (2003:27).

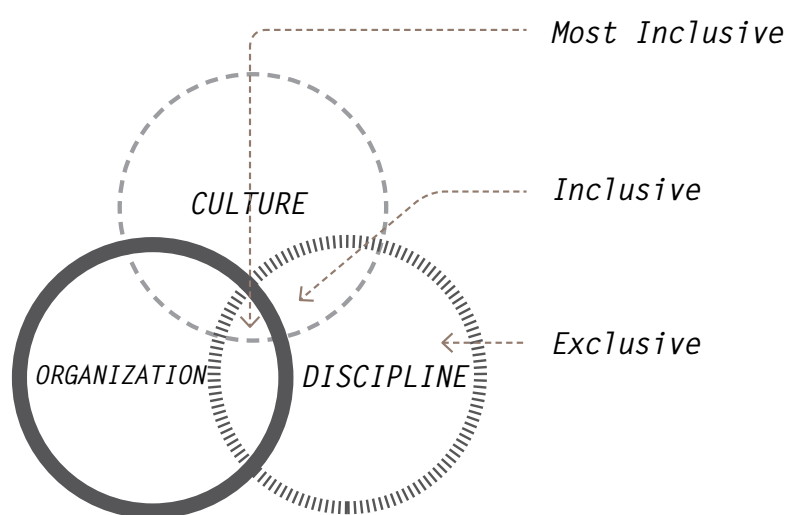


Figure 26: The accessibility of a visual language
(Kostelnick & Hassett 2003:27)

Additionally, within these communities and the wider audience the degree of competency with regards to the user's ability to encode and decode communication pieces varies. Figure 27, outlines the four broad groupings of users.

An understanding of Giddens' concept of the 'Double Hermeneutic' is vital when undertaking any form of visual research. The concept stems from the uniquely visual phenomena, whereby visual data is already perceived and interpreted by others during the encoding stage. Thus what is perceived by the viewer has already been partially restricted, bounded and mediated, according to Spencer (2010:240).

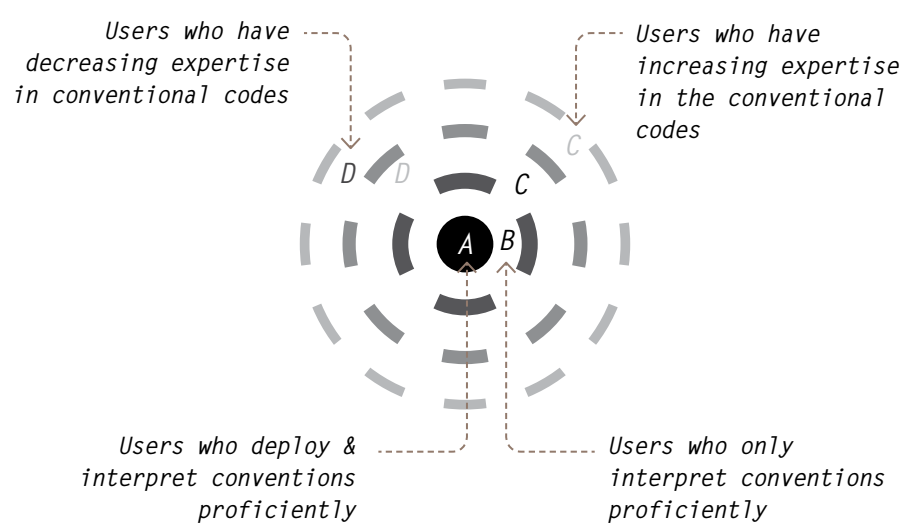


Figure 27: User groups
(Kostelnick & Hassett 2003:29)

By extension, this concept necessitates that "people will evaluate visual messages differently based on complex differences and commonalities between their experience of the world, their political, social and cultural values" (Spencer 2010:240). Consequently, when researchers study the visual records of people and communities, a collaborative *intersubjective* approach needs to be adopted. This is intended to aid the researcher to avoid 'outsider arrogance' and result in a more negotiated understanding rather than an imposed set of cultural and theoretical values, (Spencer 2010:240).

With regards to this study, applying Kostelnick and Hassett (2003:26-29) guidelines, the following profile and suitability of the *analyst* can be established. The *analyst* is a combination of users groups 'A' and 'B', with the ideal 'A' user being Garth Walker the founder, editor and contributor to the *i-just* magazine, and a South African, (Figure 28).

As a South African citizen who has resided in the country throughout the identified period of study, 1994-2016, the *analyst* by default adopts a *intersubjective* stance, thus reducing the risk of 'outsider arrogance'. Additionally, as an educated/trained graphic designer and illustrator the *analyst* also has access to exclusive codes as part of the discourse community allowing for the interpretation of 'exclusive' content present in the selected communication pieces.

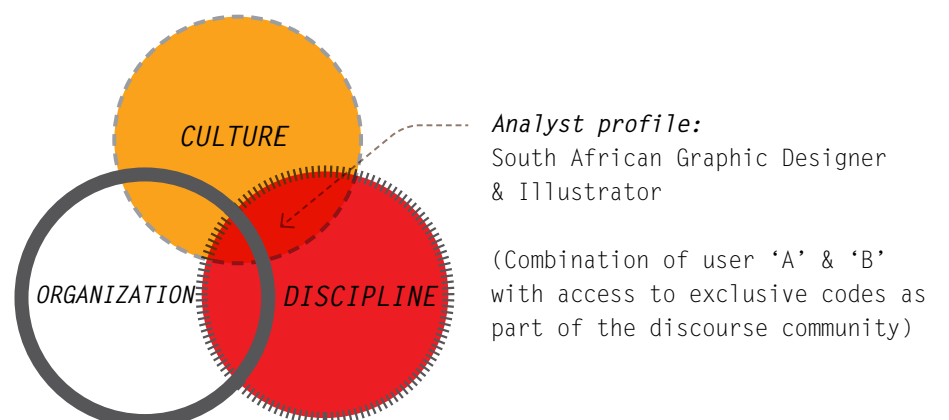


Figure 28: Analyst profile
(Adapted from Kostelnick & Hassett 2003:26-29)

Analyst profile:
South African Graphic Designer
& Illustrator

(Combination of user 'A' & 'B'
with access to exclusive codes as
part of the discourse community)

2.5.2. Sample sizes and selection

The digital pages available online have been selected for the analysis as they all have the same predetermined bias of the publisher/editor, Garth Walker, (Figure 29 & 32).



Figure 29: Sample Size (I-justi 2016)

2.5.3. Combining hermeneutical, social visual semiotic and lexical methods

The decoding of communications is the result of a process whereby the eventual meaning of an image is determined by the degree to which a continuous relationship between the various levels of meaning can be established, (Spencer 2010:134-136).

The levels can be broadly divided into macro and micro phenomena and their objective and subjective dimensions, with meaning being the outcome of the “dialectical interrelationship among these combinations”, according to Spencer (2010:134). Figure 30: outlines the dynamics of this relationship.

Concepts such as ‘society’, ‘law’ and ‘language’ inform the *Macro-Objective quadrant*, while our ‘perceptions’ and ‘beliefs’ make up the opposite end of the spectrum, namely the *Micro-subjective quadrant*, (Spencer 2010:134).

Spencer (2010:136) further advises that the social systems, competing terms of reference, relationships of power and broader ways of thinking that produce the communication pieces under examination, should be assessed. As it is these discourses that will establish the actual lived conditions, versus the regimes of representation (paradigms).

The rationale behind this approach to interpretations is intended to allow the *analyst* to access the personal perceptual experiences and frames of reference created by them to decode communication, while referring back to a broader context made up of ‘public issues’, their history and the bigger social picture to reduce bias, (Spencer 2010:136).

Simply put, it is an iterative process. The lens of which oscillates between wider (marginal) and narrower (hegemonic), more national and more local, and an area of collective or of personal experience.

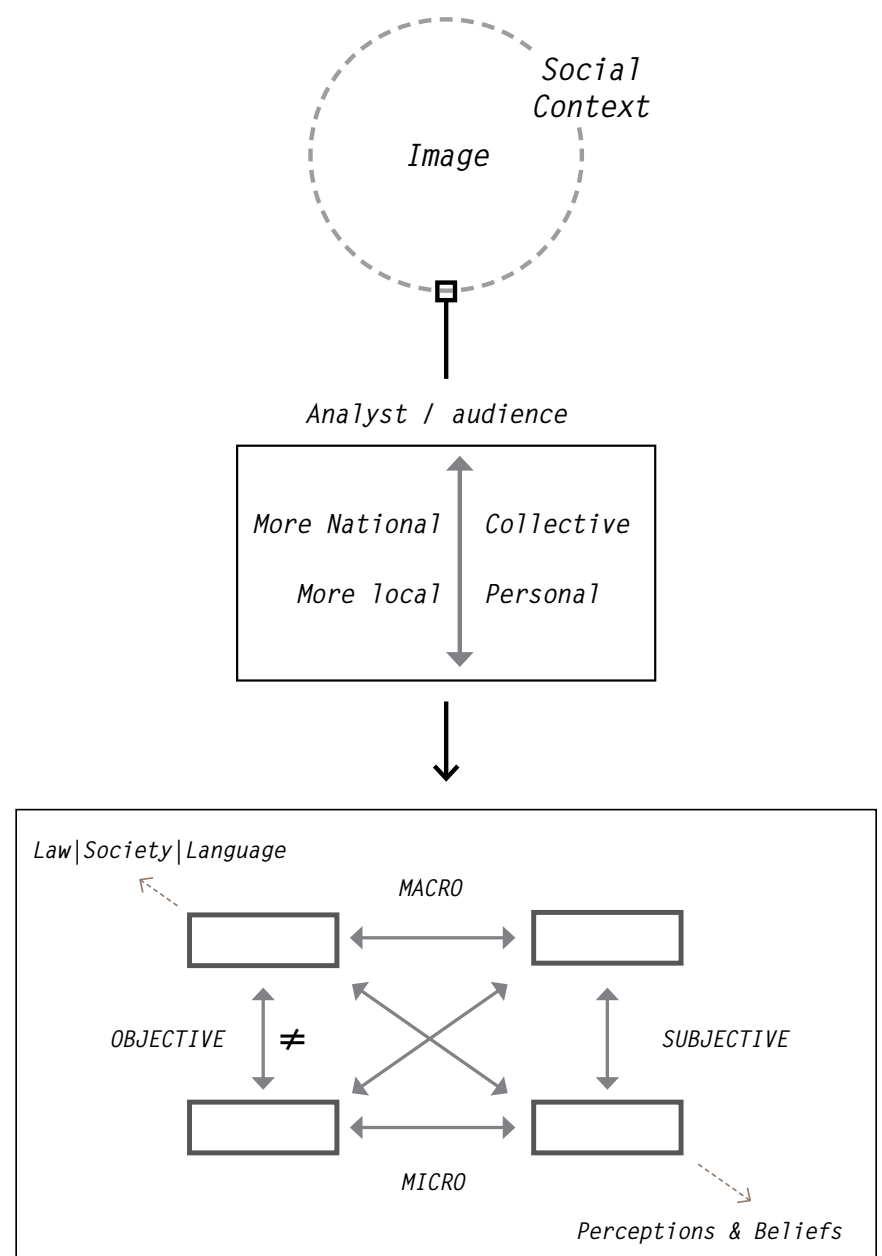


Figure 30: The major levels of analysis (Adapted from Spencer 2010:135)

2.5.4. Modes of analysis

The *Hermeneutical*, *Social Visual Semiotic* and *Lexical* modes of analysis that will be used to examine the interrelationships between the various levels of meaning are detailed below.

The *Hermeneutical* and *Social Visual Semiotic* methods have been identified as relevant modes of analysis as they consider both the communication piece and the context that produce it, as part of their procedures. This consideration is vital as it is the state of the South African context as reflected through the communication pieces that this study is interested in. The intention of the analysis is to firstly, identify the significant cultural markers, and secondly to determine the core values that are apparent within these representations.

2.5.4.1. Hermeneutical analysis

The hermeneutic approach is characterised by the following key principals according to Kinsella (2006:online), it "(a) seeks understanding rather than explanation; (b) acknowledges the situated location of interpretation; (c) recognizes the role of language and historicity in interpretation; (d) views inquiry as conversation; and (e) is comfortable with ambiguity".

These features, which are themselves the response to the 'Double Hermeneutic' phenomena, consequently necessitate an active role of the interpreter in critical hermeneutic interpretation. Gardiner (1999:63), echoing Spencer (2010:240), further explains this active role as follows;

"The goal is not objective explanation or neutral description, but rather a sympathetic engagement with the author of a text, utterance or action and the wider socio-cultural context within which these phenomena occur"

The above objectives may be achieved, according to Spencer (2010:153-154), through the following procedure:

1. Identification and examination of the *Context*.
2. Followed by an examination of *Obvious Textual Features* by assessing what or who is being depicted. This is the level of *Denotation*: analogical to reality – no encoding.
3. At this point the reading of the scene will depend on the *analyst's* repertoire of *Inter-textual references*; including setting, elements within the image, and visual tropes which emotionally tone the meaning of the image.
4. *Anchorage of text and image*: what is the effect of the linguistic and visual elements together?
5. *Level of connotation*: what ideas/ values are expressed through what is represented and through the way in which it is represented?
6. *Level of myth*: addresses a higher order of signification. Characterised by very broad & diffused concepts which condense everything associated with the represented people/place/thing into a single entity. Such ideological meanings serve to legitimate the status quo and the interests of those whose power is invested in it.
7. *Punctum*: subversive focal point: the point that disrupts the easy apparent (*studium*) symbolism.

2.5.4.2. Social visual semiotic analysis

While the aim of the Paris school's structural semiotics is to uncover the 'deep structures' that would give rise to 'codes' which could be shared, and that would allow for a prescribed mutual understanding. *Social semiotics* is the study of images in "their social context", and as with the hermeneutical approach acknowledges the situated location of interpretation, according to van Leeuwen & Jewitt (2001:3).

This approach provides a detailed and explicit method for analysing the meanings established by the syntactic relations between the people, place and thing depicted in images. The resultant meanings may be either representational or also interactional (images do things to or for the viewer) in nature (van Leeuwen & Jewitt 2001:134). It is further concerned with the modality or perceived truth value of images and compositional influences (for example; positioning images and text in certain ways) (van Leeuwen & Jewitt 2001:135).

Kress & van Leeuwen in (van Leeuwen & Jewitt 2001:135-156) outline three semiotic procedures based on Halliday's (1978) three meta-functions; *Ideational*, *Inter-personal*, *Textual*.

1. Ideation → Representational

Representational meaning is conveyed by (abstract/ concrete) participants: people, place, and thing; with both a visual semantic lexis and syntax (not present in the Paris school) of the images as sources of meaning. The syntax maybe time based as is the case with languages and music, where the sequential order is important, or space based as with images and architecture where spatial relations are important.

The syntax may be divided further into two predominant patterns in terms of their function of relating visual participants to each other; either narrative (doing / happening /unfolding /actions) or conceptual (represents participants in terms of their more generalised/stable timeless essence).

Conceptual structures can be further divided into various types;

- Classification: Bringing different people/places/things together.
- Symbolic structures: define meaning/identity of participants [iconography]
- Props: confer symbolic meaning
- Analytical structures: relate participants to each other in terms of a part-whole structure
- Setting of the image : context/control
- Visual appearance of social actors: hair, clothes, posture, facial expressions, appearance, age, height, ethnicity,

2. Inter-personal → Interactive:

Relations between the viewer and the world inside the picture frame suggests the attitude the viewers should take towards what is being represented.

Three factors influence this relationship;

- Distance: close, far or at arm's length.
- Contact: does the image demand something of us or do we view it with detachment. Engagement is prompted by figures seen frontally, while figures in profile allow for detachment.
- Point of view: meanings potential, power relations and associations activated by the producer/viewer

Low angle = power over the viewer

Eye level = equality

High Angle = power of the viewer

3. Textual → Compositional:

- Information value (layout): placement of elements in the composition
- Framing: elements of a composition can either have separate identities [disconnect] or belong together [connect]
- Salience: some elements are made more eye catching than others
- Modality: the degree to which an image mimics objective reality. A photograph that is naturalistic has a higher modality than an image that appears super-real. A scientific graph that reads as revealing a 'deeper truth' also has a high modality.

2.5.4.3. Lexical analysis

A lexical semantic analysis is the study of the meaning of words, the relationship between different words and how they are structured to form a sentence. Such examinations seek to not only determine what the words denote but the figurative or connotative meanings conferred by rhetorical tropes, (Chandler 2007:124). As asserted by Chandler (2007:124) tropes offer a wide variety of "ways of saying 'this is (or is like) that'".

There are four rhetorical tropes according to Chandler (2007:124):

- **Metaphor:** A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this (OED 2001).
- **Metonymy:** Rhetoric. (A figure of speech characterized by) the action of substituting for a word or phrase denoting an object, action, institution, etc., a word or phrase denoting a property or something associated with it; an instance of this(OED 2001).
- **Synecdoche:** A figure of speech in which a more inclusive term is used for a less inclusive one or vice versa, as a whole for a part or a part for a whole(OED 2014).
- **Irony:** As a mass noun. The expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect (OED 2013).

The method was applied to the translation and interpretation of linguistic signs included in the i-justi compositions, (Figure 31).



Hermeneutical, Social Visual Semiotic and Lexical Analysis

- a) Context
 - b) Obvious Textual Features
[Denotation/(Representational - Narrative + Conceptual)]
[Lexis + 'syntax' if images as a source of meaning]
 - c) Inter-textual References + Visual Tropes which Emotionally Tone the Meaning of the Image
 - d) Interactive Meaning [The relations between the viewer - world inside the picture frame = Suggests the attitude the viewer should take towards what is being represented (Distance/contact/point of view)]
 - e) Anchorage of Text & Image / Compositional meaning [What is the effect of the linguistic and visual elements together?]
 - f) Levels of Connotation
 - g) Levels of Myth [Higher Order of Signification]
 - h) Punctum [Subversive Focal Point]
- Obvious
STUDIUM
Symbolism

 Obtuse
PUNCTUM
Symbolism

Figure 31: Outline of Analysis

2.6. CONCLUSION

This chapter established the alternative locations and forms that shared myths and memories (as the foundation for a nation's *CNI*) may take. These new signs of identity are the result of the interstices of minority cultures which combine and influence each other to form new *hybrid cultures*. These new *hybridities* are at their essence often expressions of radical, unorthodox, unconventional and/or avant-garde *Zeitgeists*.

It is these new ideas of being that form the basis for an alternative national identity that is no longer unitary and reductive (shared), but rather complex and multiplicitous.

The chapter concluded with an overview of the analytical framework and methods that are applied to the chosen South African hybridity in Chapter Three. The framework makes use of The *Hermeneutical*, *Social Visual Semiotic* and *Lexical* modes of analysis to distil core values evident in the chosen hybridity.



“What
'MAKES' me &
South African
What
does that **LOOK** like?,”

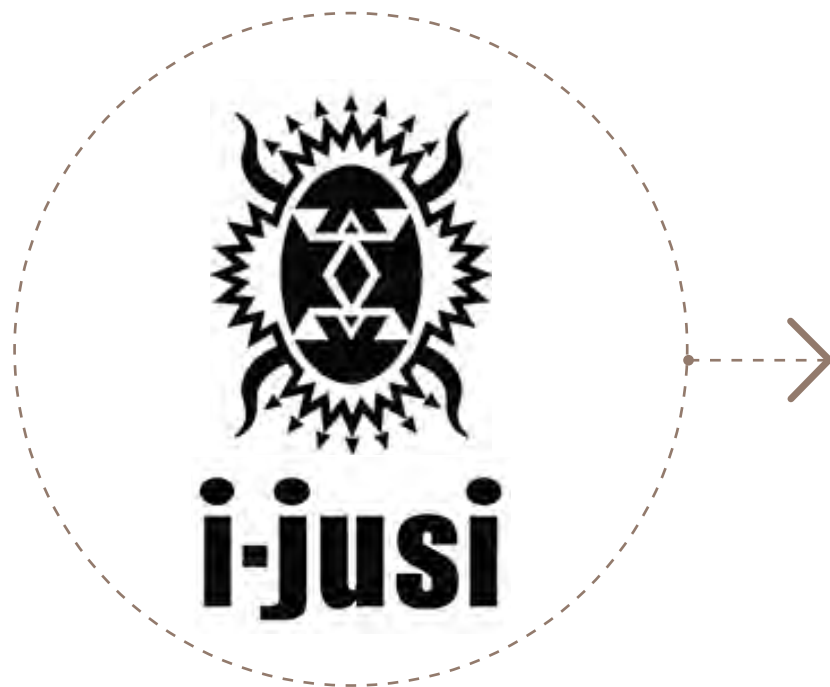


Figure 32: i-jusi covers

Part 02. The Examination of Hybridity

The previous chapter detailed the theoretical precepts informing the construction of an alternative identity for South Africa. It concluded with an outline and description of the analytical procedures to be applied in the examination of the selected *cultural hybridity*.

In this chapter, the procedures from Chapter 2 will be applied to the individual instances of the *hybrid culture*. The results of the analysis will then be compared and collated to identify repeating themes, concerns and ideas. The final outcomes of the distillation process should reveal the core values held by the nation.

3. THE DISTILLATION OF AN IDENTITY

To reiterate, the *hybridity* resulting from the intersection of minority identities, chosen to express our multicultural roots, is *i-jusi*. *I-jusi* is an experimental magazine first published in the early years following South Africa's first democratic elections circa 1994.

The identification of *i-jusi* was based on the criteria that, firstly, like the proposed study, it asks a similar question about our identity as South Africans and secondly, it has been continuously produced for the last twenty-two years since the beginning of the nation's new democracy.

3.1. THE ANALYSIS

The distillation process can be divided into three steps; namely

1. The collection of data and contextualising each issue.
2. Application of analytical methods: *Hermeneutical, Social Visual Semiotic and Lexical* modes of analysis.
3. Comparison of results and identification of core values.

3.1.1. I-jusi Issues

The digital pages available online (Figure 32) have been selected for the analysis as they all have the same predetermined bias of the publisher/editor, Garth Walker.

Below the issue numbers (#) and titles are given for all documents under examination. A brief description of each issue can be found at the beginning of each sample, see Appendix A.

Issue #1: Afrocentric Design Adventure _ 8 pages

Issue #2: Afrocentric Design Adventure_ 8 pages

Issue #3: Towards a New Visual Language _ 8 pages

Issue #4: Rave Issue _ 8 pages

Issue #5: Life Story _ 8 pages

Issue #6: V8 Power _ 8 pages

Issue #7: Human Rights _ 8 pages

Issue #8: The Black & White Issue _ 8 pages

Issue #9: Cape Ingredients _ 8 pages

Issue #10: Street Style Issue _ 8 pages

Issue #11: Afrika Typografika I _ 8 pages

Issue #12: The Death Issue _ 8 pages

Issue #13: I-Komix _ 8 pages

Issue #14: ijusi A-Z _ 8 pages

Issue #15: The Porn Issue _ 8 pages

Issue #16: Ijusi Guide to Religion_ 8 pages

Issue #17: Afrika Typografika II _ 10 pages

Issue #18: The Identity Issue _ 8 pages

Issue #19: The Foto Issue _ 8 pages

Issue #20: The Language Issue _ 8 pages

Issue #21: BitterIjusi_ 8 pages

Issue #22: South Africa Now: The Black & White Issue _ 9 pages

Issue #23: Unpublished Colour Photographs From SA _ 8 pages

Issue #24: South African Stories _ 9 pages

Issue #24: South African Stories _ 8 pages

Issue #25: The Ballpoint Pen Issue _ 8 pages

Issue #26: Afrika Typografika III _ 8 pages

Issue #27: The LP Album Cover Issue _ 8 pages

Issue #28: The Tattoo Issue _ 12 pages

Issue #29: The Madiba Issue _ 12 pages

Issue #30: Pencil on Pretoria _ 12 pages

3.1.2. Application of analytical methods



Hermeneutical, Social Visual Semiotic and Lexical Analysis

- a) Context
 - b) Obvious Textual Features
[Denotation/(Representational - Narrative + Conceptual)]
[Lexis + 'syntax' if images as a source of meaning]
 - c) Inter-textual References + Visual Tropes which Emotionally Tone the Meaning of the Image
 - d) Interactive Meaning [The relations between the viewer - world inside the picture frame = Suggests the attitude the viewer should take towards what is being represented (Distance/contact/point of view)]
 - e) Anchorage of Text & Image / Compositional meaning [What is the effect of the linguistic and visual elements together?]
 - f) Levels of Connotation
 - g) Levels of Myth [Higher Order of Signification]
 - h) Punctum [Subversive Focal Point]
- Obvious
STUDIUM
Symbolism
- Obtuse
PUNCTUM
Symbolism

The analytical method was applied as follows;

1 Issue number and title where the first elements to be reviewed. They provided clues as to the intent behind the issue without being overly leading with regards to the *analyst's* interpretation.

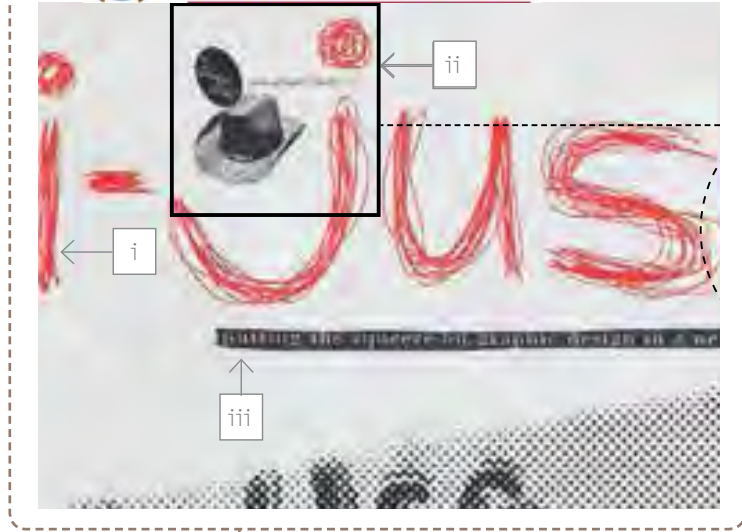
2 These intents were fleshed-out by the cover design, the combination of the two provided a broad conceptual framework to which the *analyst* could refer to in the examination of the subsequent pages. Figure 33 is a detailed example of the application of the analytical protocol, the complete analysis is available for review in Appendix A.

Initially the analysis followed the proposed sequential order, however this procedure was adjusted after the analysis of Issue#1. This alteration was made as it became evident that the editor's comments in panel four could be potentially leading in the interpretation of subsequent panels.

Consequently from Issue#2 onwards the editor's notes were only reviewed once the analysis of all the remaining panels was complete. Thus, the editor's comments subsequently allowed the *analyst* to verify the interpretation and findings of each issue, as well as clarify contentious or uncertain points in the readings.

As for the analysis of the individual texts, each individual / group of elements was assigned a numerical code and examined separately and then in reference to surrounding elements and the page as a whole. The *lexical analysis* proved particularly helpful as there is a prolific use of vernacular and slang terms through out the publication. With the written content often functioning as the subtext for the graphic elements. This subtext either reinforced the *studium* reading or implied a punctive layer of meaning.

Dominant themes, or themes that were then repeated across multiple issues were highlighted in red as a means to further distil the essence of individual issues.



1
↓

2
↓

3
↓

**Issue #1:
Afrocentric Design Adventure**

Published in 1995, this is the very first issue of Ijusi, which was also thought at the time to be the one and only issue. Celebrating South Africa's recent Democracy and the explosion of vernacular street art that followed the restrictive Apartheid era, Ijusi #1 would prove to become a major cultural purveyor. Being the first issue, the motivation to invite designers, writers, and artists to contribute to the magazine was not yet in place, hence Garth Walker and Siobhan Gunning being the only contributors to this issue.



CONTEXT

1995
Once off - passing intuitive response
'excitement was catching'
Celebrating Democracy
Explosion of vernacular street art - less restrictions
reintroduction of something familiar but foreign

Contributors: Garth Walker and Siobhan Gunning

i] Hand-written 'Font'
Informal - vernacular intent expressed in the logo

ii] COWBOY HAT
Howdy - How do you do? - Slang /vernacular
'Howzit' - How do you do from Durban.



é-mi-gré
noun
a person who has left their own country in order to settle in another, usually for political reasons.

(With apologies to emigre)
...Thing are getting better, we side stepped the civil war but you've left (Sorry you're not here!?)...
Apology or Accusation?

iii] Putting the squeeze on graphic design in a new South Africa
1) To put pressure on someone or something
2) to try to influence a person or organization to make them act in the way you want

iv] Reference to screen printing
Two tones = cheap & cheerful as opposed to expensive full colour printing... Reinforces the 'Only R2.50' = cheap & cheerful

v] ¼ Veg Bunny - Bunny Chow
'Durban's contribution to the fast food industry...(and the surf rat's staple diet)
People = cheap & cheerful, reference to a more relaxed life, less expensive less pretentious lifestyle in Durban.

i] Partial reference to ethnic Zulu patterns, in terms of form and colour

Black
POS: Marriage, regeneration
NEG: Sorrow, despair, death

Red
POS: Physical Love, Strong emotion
NEG: Anger, heartache, impatience

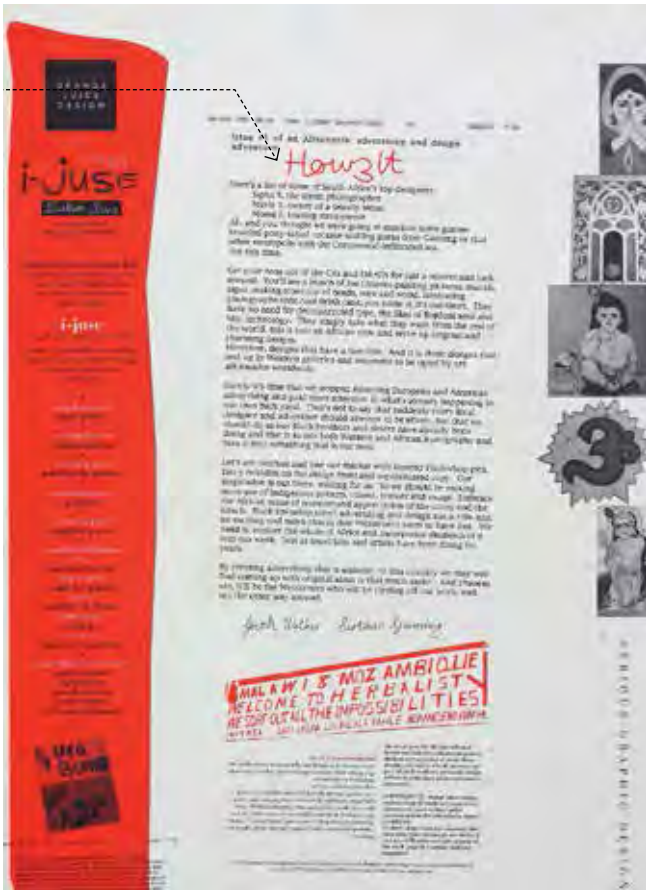
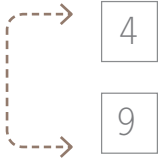
White
POS: Spiritual Love, purity, forgiveness, calm, good intentions, enlightenment, virginity
NEG: -

ii] El Lissitzky | Lasllo Moholy Nagy

Suprematist art, Bauhaus, Constructivist art movement - art as a practice directed towards social change.

Figure 33: Application of the analytical methods

Issue #2 onwards



i] I-jusi manifesto

PROUDLY AFROCENTRIC - Best of both worlds

i] The bigger picture

- 1) The situation as a whole
- 2) the most important facts about a situation and the effects of that situation on other things

ii] **The bigger picture** - Inside and outside the box

- 1) think differently, unconventionally, or from a new perspective.

iii] 'Isn't it time we started creating something we can call our own - something that means something to us rather than imitating America'

i] Typography and layout

More formal grid - reads as a catalogue or exposé

ii] Native + Western (the rest of Africa)

Images are unashamedly lifted & transmuted into an original art form.

Synonyms: change, alter, adapt, transform, convert, metamorphose, morph, translate; humorous transmogrify

Figure 33: Application of the analytical methods (Continued)

7



i] Typography and layout
Informal/hand crafted - relaxed grid

ii] Local signage
There is a 'perceived honesty'/ functionalism - verbally and graphically explain a product and service

Multiple modes of communication - non-English speaking / illiterate target market

Non-verbal has primacy over the verbal in many cases

8



i] Durban funky cats #1
'Cool cat' - Slang: a stylish and admirable person

ii] Rhino - big animal - personification/caricature of the 'Big Man' - pimped out and accessorised

i+ii = trend setter/cultural influence
ii+iii+iv = cap & cigar & 'dude' = masculine
ii = earrings = feminine - androgynous or non-conformist

Visual language = Bricolage = artist/creative/designer

Creative's as: Influential, Non-conformist, Trend setters

iv] So where're the chilli bites, dude?
1) Small spicy snack
2) Spicing things up...add excitement or interest



9



i] Towards a new visual language
Back Cover = Summary of intentions

ii] TUK TUK
Transport, forward movement, momentum
Alternative mode of transport not a typical car

Hybrid vehicle, three-wheels (car cross a motor bike) = Hybrid culture ('Native' + Western)

iii] Framing = emblem / icon / logo (Logo for change)
Triangles = sun/suns rays = enlightenment



1

2

9

4

Issue #2: Afrocentric Design Adventure

Published in 1995, this issue was a continuation of the first issue celebrating South Africa's newly constructed Democracy, and the explosion of vernacular street art that flowed from this canonical event. Contributors: Being the first issue, the motivation to invite designers, writers, and artists to contribute to the magazine was not yet in place, hence Garth Walker and Siobhan Gunning being the only contributors to this issue.



CONTEXT

1995
Continuation of 1st
'excitement was catching'
Celebrating Democracy
Explosion of vernacular street art - less restrictions
reintroduction of something familiar but foreign
Contributors: Garth Walker and Siobhan Gunning

i] Hand-written 'Font'
- informal, vernacular - intent expressed in the logo

ii] Superman - Another Durban Issue
- Durban to the rescue - of SA Graphic Design



iii] Putting the squeeze on graphic design in a new South Africa
1) to put pressure on someone or something
2) to try to influence a person or organization to make them act in the way you want

iv] Towards a new visual language (Manifesto)
Conclusion issue #1 - Intro of issue #2

v] The Eye and the Sun
1) All seeing eye - divine providence
Synonyms: fate, destiny, nemesis, kismet, God's will, divine intervention, predestination, predestination, the stars; foresight, forethought, farsightedness, judiciousness, shrewdness, circumspection, wisdom, sagacity, timely preparation for future eventualities.

vi] Zulu patterns & colours & Zulu war shield
- hybrid of Western & Eastern icon

i] Hand signal - Durban city center

Taxi hand signification developed into a useful language over time, out of a desperate need for transport amongst black, multi-cultural and multi-lingual people living in South Africa (S Woolf 2013)

ii] [ke] Kulelizwe - then the Country

iii] Tomatoes being sold loose on the street by street hawkers -
The city, commerce, resilience, pride, salesmanship, choice (ripe-less ripe).

The complexity and sophistication of street culture in Durban and South Africa

Its informal but it has panache :
1) a stylish, original, and very confident way of doing things that makes people admire you

i] I-JUSE = I-JUSI - Afro-Anglo word

No Zulu equivalent of English juice

I-JUSI - phonetically more accurate

ii] Exploring the Vagaries of Durban design - African, English, Indian and all.

1) Vagaries - an unexpected and inexplicable change in a situation or in someone's behavior.

3.1.3. Distilling the Hermeneutical, Social Visual Semiotic & Lexical Analysis

Once the analysis of the individual pages was complete, summaries of key ideas per issue were made and overlaid onto a summary sheet containing a thumbnail image of all the pages. Connections, oppositions and dominant themes were emphasised graphically, as they arose during the summations, Figures 34 - 36.

A detailed example of the summation process, as applied to Issue #2, is discussed below:

Issue summaries result from a process of making inferences and associations based on the 'life-world?' surrounding each idea identified via the analysis.

For example (Figure 34):

Favouring a VERNACULAR APPROACH within an African context implies AN AFROCENTRIC WORLD VIEW. Yet within the South African context specifically, we have not tried to completely dispel colonial influences rather we have built upon and appropriate them into contemporary culture/society. Thus we can be described as being a HYBRID nation_ AFRO-ANGLO.

If we take this notion of being AFRO-ANGLO one step further and make a contextual study of it within the South African life-world, two dominant associations can be drawn.

PRIDE IN OUR ROOTS. Conversely, in light of recent xenophobic attacks and other social/political tensions, it is evident that there are aspects of this new hybrid culture that are still troubled by past injustices that still need to be resolved. Hence the need to TRANSMUTE OUR ROOTS.

The next question that then needs to be asked is; what is the nature of these ROOTS that can inspire such divided responses. These HYBRID VAGARIES that make up our culture (at least 11 official languages).

The connections and dominant themes were then grouped together by assigning numerical codes. The result of this process was the identification of seven dominant indicators that express the core ideas of the alternative South African identity.

9. *Lebenswelt* (translated literally as Life-world): the ongoing continuity of 'lived' experience or the world of direct, lived experience (OED 2016).

Connections between the ideas of a *Lebenswelt* and ideas surrounding the notion of a *Zeitgeist* (The spirit or genius which marks the thought or feeling of a period or age) must be highlighted as it is this interdependence that make the use of the concept of a life-world a relevant tool in the summation process.



5

6

8



i] The artists profile: Thinise Makhosini
Act of putting a name and a story to often unknown/faceless artists and craftsmen.

Does Naming raise a craft to an art - 'Make a name for yourself'

ii] Putting a Face to a name

iii] His portfolio

iv] He carries his talent around in a box.

The layout acts as a 2d representation of Thinise's box

Portable office, multi-functional furniture, resourcefulness, meager tools to earn a meager living.

v] What's in the box

The layout acts as a 2d representation of Thinise's box - Orange rectangles

The overlay of the portfolio on the plan view of the box documents what is in the box.

i] Mehndi Designs - Temporary Henna Tattoo

Vedic customs - symbolic representation of the Outer & the Inner Sun - Awakening the inner light
Mainly women, weddings and festivals.
Eastern cross-pollination

ii] Detail of 'tattooed' hands

iii] A pattern of lines that curve and cross and tell your life story

iv] Towards a new visual language

We are African.
We are not ONLY African

We express our love in coloured beads, record our histories on wood, tell our stories in henna lines, use our hands to go places

i] I-justi identity

Expanding the Manifesto

ii] Calendar 1995 - Free in this issue.
Looking towards the future

iii] Towards a new visual language.

The rules: Right of admission reserved

Responsibility / Accountable for work produced - [No under 18]

Do no harm -

[No firearms, No bodily harm, No Drugs]

Produce quality work [Its informal but it has panache] - [Smart casual]

i] Vus Nduku - Electrified Rod

ii] Extra Power - No.1
Increased male virility/Potency

iii] Strong muscles - Masculinity
Hearts and a naked couple - Sexual intercourse implied
Want to have better sex, use Vus Nduku!

iv] Packaging, composition and dosage instructions

Written and visual information equally descriptive - hyperbole

Figure 34: Analysis of Issue #2 _ Afrocentric Design Adventure

in Search of the Essence

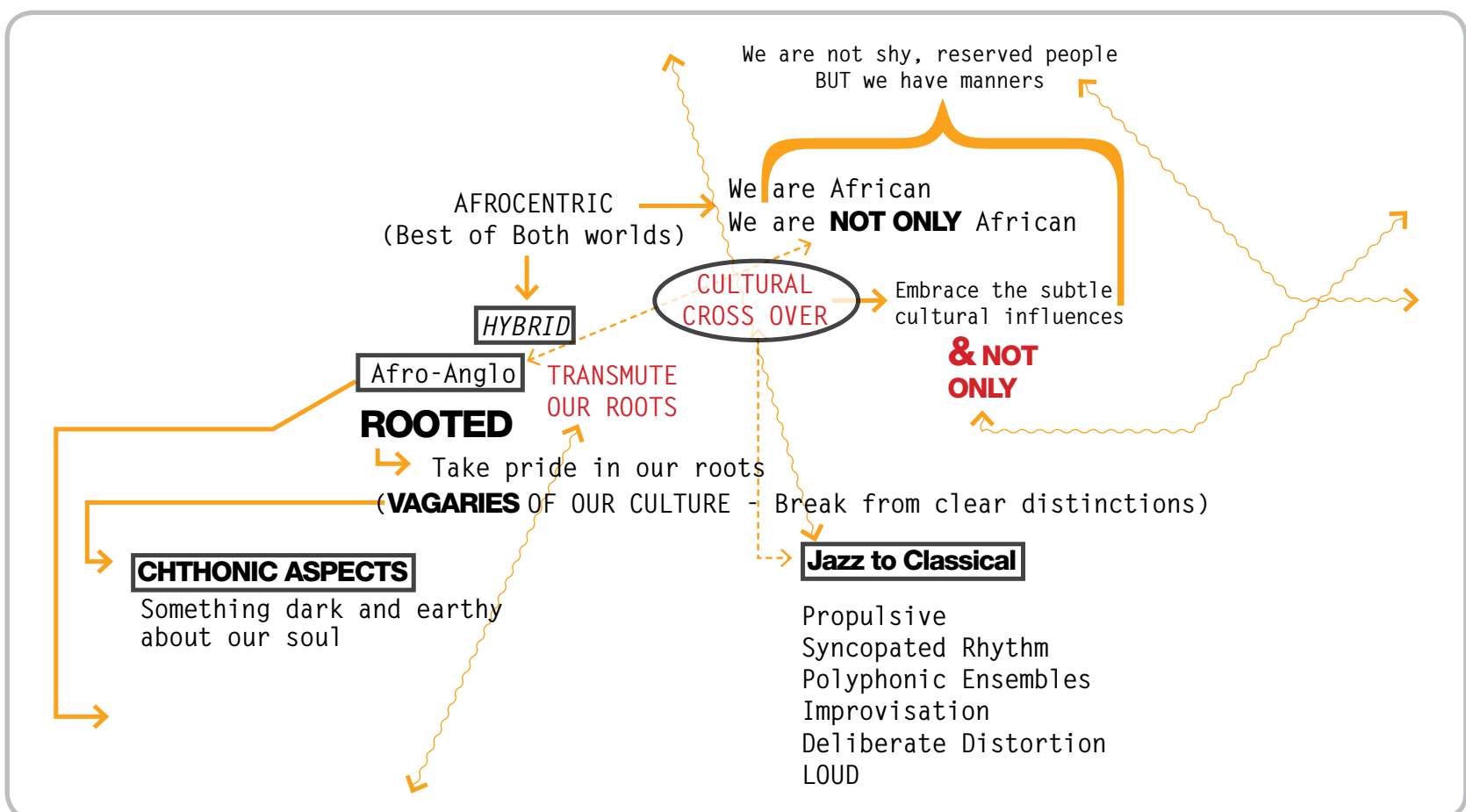


Figure 35: Extract from summary compilation



d made, embellished (Over), ZEF/Common, salt
ul, self-debasing.

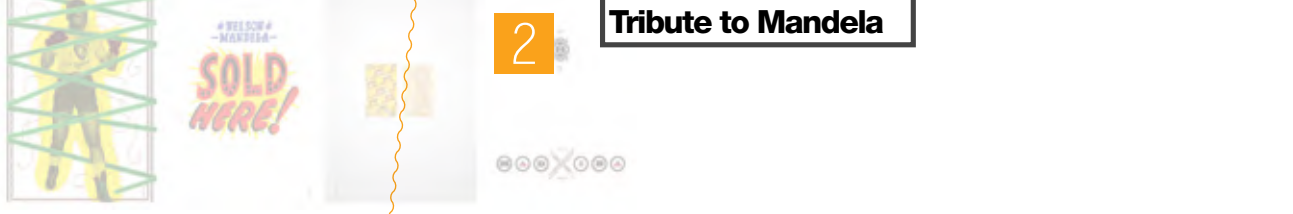
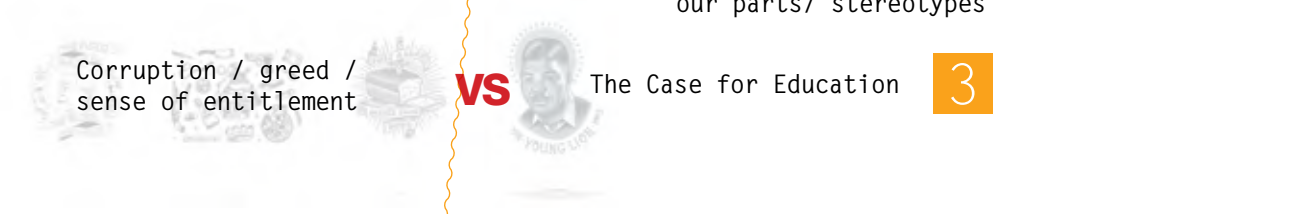
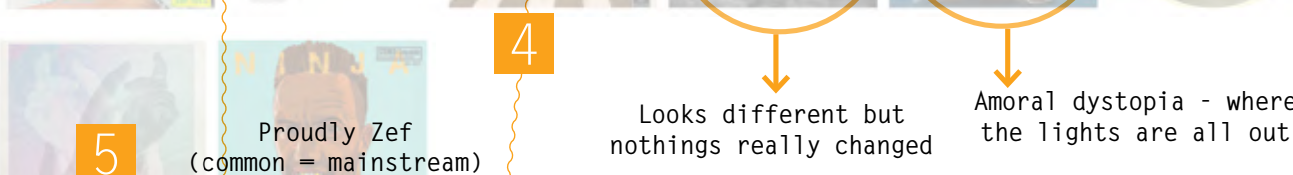
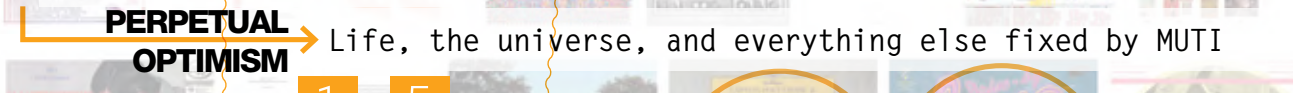
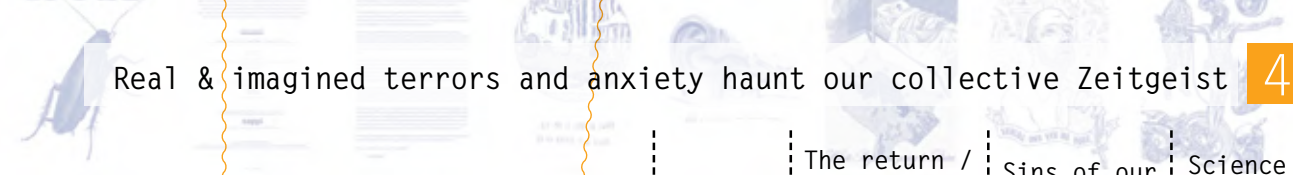
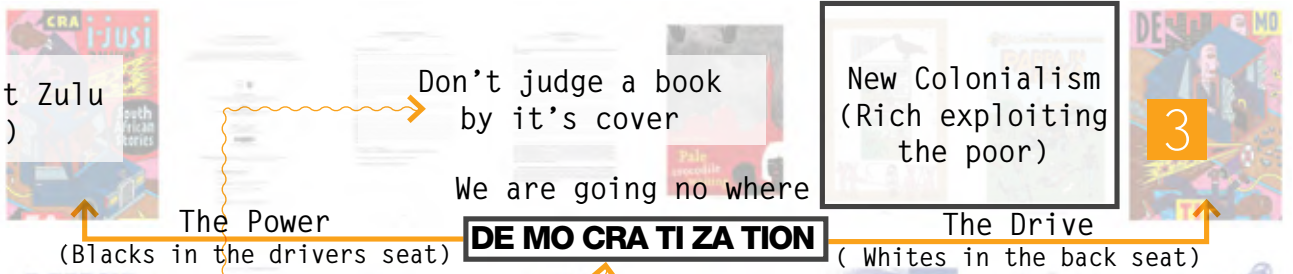
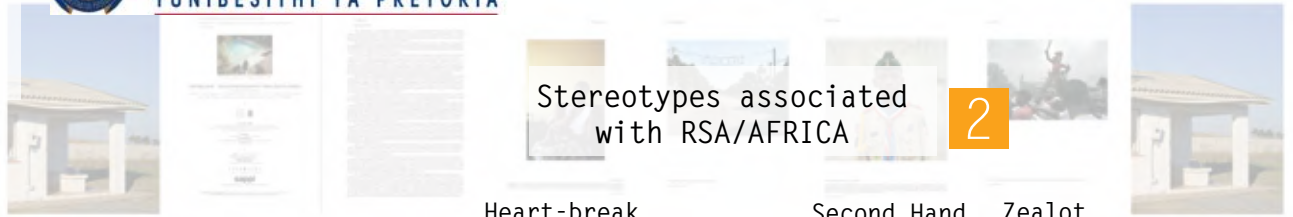
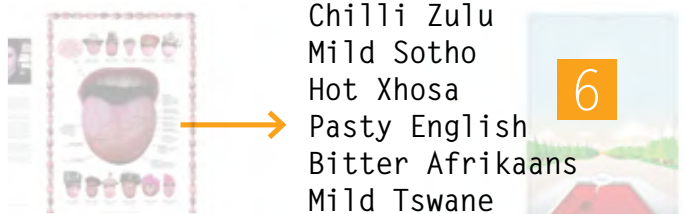
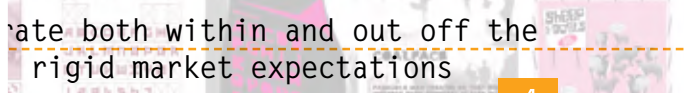
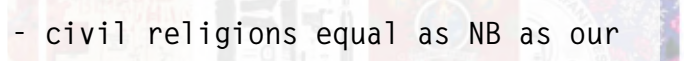
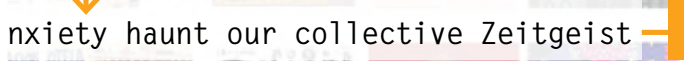
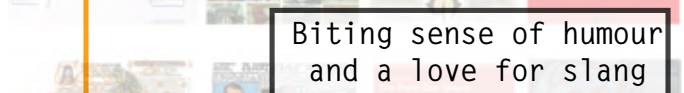


Figure 36: Summary Compilation

3.1.4. Identification of core values

The key indicator identified will be discussed in detail in the following section, via Figure 37.

VERNACULAR - *Panaché*

What **JAZZ** is to classical:

Propulsive, Syncopated Rhythms & Timing, Polyphonic Ensembles
Improvisation, Deliberate Distortion LOUD

1 **Visually**
Vibrant, Vivid, Intense, Incongruent, Stylised, Raw, Sophisticated

AFRO - Belonging & an approach to life - (Sharp, Piercing, Rich, Sumptuous),
NOT a question of B&W

2 **CHTHONIC ASPECTS**
Something dark & earthy about our souls

3 **SMALL BUT SIGNIFICANT**
Allows for our diversity_ (The masses)
"They have little, but they are happy, kind and proud people"
Rich & Poor
Still in search of equality - "Black too Strong, White too Rich"

4 **OPENING FOR CHANGE** - Transmute our roots
"Still haunted by the Sins of our Fathers"

5 **AFRO - (Insert Descriptor)**
Allow for the *vagaries* of our culture _
Breaking from clear distinctions
"Foxy brown black white (Yuppie) Afro - funkster"
"An (sharp looking) Irish-Afrikaans catholic Marxist
Leninist Zulu historian with a hex or two"
Our civil Religions might out number our spiritual ones

6 **& NOT ~~OR~~ - More rather than Less**

7 **STRONG EMOTIONS**
We are not shy, reserved people but
we have manners, pride & ancestors!

"Soft underbelly and a biting sense of humour!"

[Hard, sharp, smart, strong, vibrant, violent, noisy,
rough, aggressive, wild, lawless, ferocious, powerful,
forceful, self-debasing, make-do]

3 5 6

WE ARE **NOT ONLY** &
WE HAVE **STRONG EMOTIONS**

4 2 1 7

Figure 37: Seven Key indicators

