

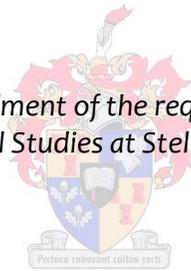
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**ALTERNATIVE TO WHAT?**  
THE RISE OF LOSLYF MAGAZINE

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*Thesis presented in fulfilment of the requirements for the degree of  
Master of Visual Studies at Stellenbosch University*



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I, the undersigned, hereby declare that the work contained in **Alternative to what? The rise of Loslyf magazine** is my own and that it has not previously, in its entirety or in part, been submitted at any university for a degree. All the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

Marnell Kirsten

November 2013

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What is pornography to one man is the laughter of genius to another. - DH Lawrence (1936: 11)

## **SUMMARY**

In this study I analyse the first year of publication of *Loslyf*, the first and, at the time of its launch in June 1995, only Afrikaans pornographic magazine. The analysis comprises a historical account of its inception as relayed mainly by Ryk Hattingh, the first editor of *Loslyf* and primary creative force behind the publication. Such an investigation offers valuable insights into an aspect of South African media history as yet undocumented. As a powerful contributor to an Afrikaans imaginary, emerging at a time of political renewal, *Loslyf* provides a glimpse into the desires, tensions and tastes of and for an imagined community potentially still shaped by a censorial past. The magazine is worth studying, in part, as an example of an attempt at reinvesting the prescriptive and seemingly generic genre of pornography with cultural specificity and political content, with a view to making it more interesting and relevant. The study argues that whilst *Loslyf* succeeded in fracturing the “simulacrum” (Baudrillard 1990: 35) of pornographic representation, it also demonstrated that this kind of ‘alternativity’ is difficult to sustain. An analysis of the written and visual content of the first 12 issues of the magazine, under Hattingh’s editorship, investigates the basis of *Loslyf*’s status as ‘alternative’ publication. I conclude that the first year of *Loslyf* contributed towards the broader project of democratic expression in an expanding South African visual economy, as a simultaneously well considered and underrated (at the time of its publication at least) cultural product.

## **OPSOMMING**

In hierdie studie analiseer ek die eerste jaar van publikasie van *Loslyf* as 'n baanbrekende en, in die tyd van sy ontstaan in Junie 1995, die enigste Afrikaanse pornografiese tydskrif. Hierdie analise behels 'n historiese oorsig van die ontstaan van *Loslyf* soos hoofsaaklik verhaal deur Ryk Hattingh, die eerste redakteur van *Loslyf* en primêre kreatiewe mag agter die publikasie. So 'n ondersoek bied waardevolle insig tot 'n ongedokumenteerde aspek van Suid-Afrikaanse mediageskiedenis. As 'n kultuurproduk wat 'n kragtige bydrae gelewer het tot die Afrikaanse samelewing in 'n tyd van politieke hernuwing, bied *Loslyf* 'n weerkaatsing van die begeertes, spanninge en smake vir en van hierdie gemeenskap – begeertes en smake wat grootendeels gevorm is deur 'n geskiedenis van sensuur. Dit is waardevol om die tydskrif te bestudeer as voorbeeld van 'n poging om die voorskriftelike en skynbaar generiese pornografiese genre met kulturele bepaaldheid en politiese inhoud te herbelê, ten einde hierdie genre meer interessant en relevant te maak. Hierdie studie beweer dat, terwyl *Loslyf* daarin slaag om die “simulakrum” (Baudrillard 1990: 35) van pornografiese voorstelling te breek, die publikasie ook demonstreer dat hierdie tipe ‘alternatiewiteit’ moeilik volhoubaar is. 'n Analise van die geskrewe en visuele inhoud van die eerste 12 uitgawes van die tydskrif, onder redakteurskap van Hattingh, ondersoek die basis van *Loslyf* se status as ‘alternatiewe’ publikasie. Ek beslis dat *Loslyf* se eerste jaar bygedra het tot die breër inisiatief van demokratiese uitdrukking in 'n ontwikkelende Suid-Afrikaanse visuele ekonomie, as gelyktydig goed deurdagte én ondergeskatte (veral ten tyde van sy ontstaan) publikasie.

## **DEDICATION**

This thesis is dedicated, with much love, to my family and friends for their support and understanding. I appreciate your patience.

## **ACKNOWLEDGMENT**

Many thanks and respect to Stella Viljoen, my supervisor, for her valuable guidance and much appreciated enthusiasm for this study.

This paper could not have been accomplished without the help and direction of Ryk Hattingh. I am grateful for the emails and phone calls, the insight he provided, and the zeal with which he received and enhanced my own interest in this project.

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## CHAPTER ONE

### INTRODUCTION

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By and large the private conscience and the public code of morals influence one another continually. – M Douglas (1966: 129)

Nobody's talking culture here. I'm talking enjoyment. – G Nachman  
(In Levine 1990: 2)

#### 1.1. Background and aims of the study

The South African media sphere of Afrikaans mainstream sexual and pornographic material was virgin territory, until *Loslyf* pierced this innocence in June 1995. In a period characterised by political transition and the unofficial termination of stifling state censorship laws, the launch of *Loslyf* by JT Publications appeared an overdue symbolic celebration of an ability to express and imagine through this type of publication – the first and, at the time, only Afrikaans pornography magazine. Thomas Blaser asserts that “particularly in times of vast transitions, such as the movement away from apartheid to democracy, our social imaginary is transformed as a new moral order emerges” (2012: 9). At such moments of change the emphasis falls on a citizenship that aspires to reflect aspects of ‘the global’, whilst ambiguously retaining implications of national belonging. (Comaroff & Comaroff 2005: 35). Links can be drawn between a redefinition of the ‘social imaginary’ and forms of print capitalism, focusing specifically on magazines as cultural products, and the ways in which these forms of mass media can assist in the establishment of new “social, cultural and behavioural norms for their target readerships” (Narunsky-Laden 2008: 131).<sup>1</sup> It would seem that *Loslyf*, as mass media cultural product, is an example of a creative project that reflects global modes of pornographic representation and imagination, but does so in a culturally specific, Afrikaans vernacular that speaks of, and speaks to, new formulations for the expression of national belonging.

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<sup>1</sup> Nineteenth-century writer Matthew Arnold established the, now debunked, view of popular culture as equated to mass culture, calling into being a separation between so-called ‘high’ and ‘low’ cultural endeavours, as well as divisions of class and taste associated with each distinction. Umberto Eco, like most twentieth-century cultural theorists, draws on Arnold and shows how mass media, or popular media, intimate a shift in emphasis regarding ideas of aesthetics and taste as associated with cultural and, ultimately, class divisions (2004: 413-428). He says of this shift away from the conception of culture as “the best that has been thought and said in the world” (Arnold 1935:6) that “the mass media of the twentieth century and beyond ... [are characterised as an] orgy of tolerance, the total syncretism and the absolute and unstopable polytheism of Beauty” (2004: 428). Similarly, the South African mass media sphere in a changing society not only provides means for the articulation of transforming modes of cultural representation, but also of the ideas of beauty and taste associated with these cultural identities and the class divisions they are conventionally assigned to. This capacity of mass media would become pronounced and significant with the launch of *Loslyf* – a publication that in style and content seemed deliberately subversive of a clear division between ‘high’ and ‘low’ culture or taste.

Ryk Hattingh, the avant-garde Afrikaans writer and publisher and first editor of *Loslyf* (June 1995 – May 1996), describes the period in which *Loslyf* emerged:

*Dit was voorwaar vreemde tye. Die ou orde was in sy doodsnikke en die nuwe was besig om met groot geesdrif en idealisme gebore te word. Daar was baie om in te haal want die land was so lank afgesonder van die res van die wêreld. Daar was 'n soort euforie in die land, beloftes van eenheid en 'n mite van 'n reënboognasie het 'n mens met buitensporige idealisme vervul.*

Those were strange times indeed. The old order was in its death throes and the new one was being born with great enthusiasm and idealism. There was a lot to catch up on because the country had been isolated from the rest of the world for so long. There was a kind of euphoria in the country; promises of unity and a myth of a rainbow nation fulfilled one with excessive idealism (Personal correspondence, 17 March 2013).

It seems that in these ‘strange times’ the idealism associated with the notion of inclusivity and the ‘promises of unity’ were tied to a simultaneous troubling of cultural definition and identification, both that associated with ethnic differentiation and that tied to class and its aesthetic ascriptions. It is during this transformational period in the newly democratic South Africa that modes of identity formation became increasingly reflected in commercial terms – rather than by predominantly political means – as represented by the expanding media sphere (Narunsky-Laden 2008: 129). Allan Bloom alludes to a conflation of politics, economics and culture when he says that “[p]olitics tend to disappear either into the subpolitical (economics) or what claims to be higher than politics (culture)” (1987: 188). This conflation becomes easier through the mechanisms of mass media that ontologically undermine the categories of ‘high’ and ‘low’ within ‘mainstream’ forms of cultural expression, or those that ostensibly are situated on the ‘margins’.

The mid-1990s in South Africa were characterised by, among other things, changes in terms of politics, censorial control, the composition of the media scene, and modes of cultural identification; this provided the impetus for the launch of a popular media entity such as *Loslyf*, which highlights cultural divisions as variable and irregular. *Loslyf*, as sex magazine, the ‘enjoyment’ of which “begins at the edge of culture’s decorum” (Kipnis 2006: 120), illustrates the aggravation of such divisions insofar as pornography tends to be characterised by its transgression of social and cultural standards (Kipnis 2006: 124). The inception of *Loslyf* exemplifies the contention of media scholar John Fiske that “[p]opular pleasures ... consist of both the producerly pleasures of making one’s own culture and the offensive pleasures of resisting the structures of domination” (1989: 58).<sup>2</sup> In a post-censorial

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<sup>2</sup> In the case of *Loslyf*’s launch and the South African socio-political context of the 1990s, it seems that both the “structures of domination” that the magazine may or may not be resisting, as well as the resistance itself, are to some extent exaggerated

media context increasingly typified by an abundance of images and information, *Loslyf* as so-called ‘mainstream’ pornographic publication illustrates notions of ‘popular pleasures’ and the “ecstasy of communication” (Baudrillard 2007: 56-57) in symbolic and literal terms.

Concerning culture and approaches to it, Susan Sontag (1967) identifies a ‘new sensibility’; the attitudes that mark this sensibility reflect pluralistic and individualised readings of cultural texts and identification with the significance of these texts. Sontag says:

[T]he distinction between “high” and “low” culture seems less and less meaningful... For it is important to understand that the affection which many younger artists and intellectuals feel for the popular arts is not a new philistinism ... or a species of anti-intellectualism or some kind of abdication from culture... It reflects a new, more open way of looking at the world and at things in the world... It does not mean a renunciation of all standards... The point here is that there are new standards, new standards of beauty and style and taste. The new sensibility is defiantly pluralistic (Sontag 1967: 302-304).<sup>3</sup>

The publication of *Loslyf* seems to underline a shift in aesthetic norms in a very specific cultural milieu. However, representations of ‘the new’ as open and pluralistic would increasingly be posited against conceptions of preceding notions as enclosed and singular, allowing publications such as *Loslyf* to be viewed as ‘alternative’, ‘transgressive’ and ‘culturally subversive’ in relation to these earlier suppositions. *Loslyf*’s status as the “first mainstream Afrikaans sex magazine” (Hattingh Personal correspondence, 20 March 2013), and the pioneering platform it provided for what Kipnis refers to as the dissemination of “contents that are exiled from sanctioned speech, from mainstream culture and political discourse” (2006: 120), are predominantly what created the initial impressions of the magazine’s ‘newness’ and allowed for the public perception of the cultural (and carnal) ‘pleasures’ it represents as ‘alternative’.

Sarah Nuttall contends that “the post-apartheid period has seen the emergence of the self from a more collective consciousness, at least in its public staging” (2009: 156-157) – the emergent ‘self’ as predominantly an “autobiographical subject” (Nuttall 2009: 156). The importance of Ryk Hattingh’s contribution to *Loslyf*’s publication, and to this study, lies in the reflection of his autobiographical ‘self’ in the role he fulfilled as editor of the magazine; he says:

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in the way that complex ideologies often are within popular media. It is also possible that these are overstated in the current remembering of *Loslyf* as an alternative Afrikaans publication, a question which recurs throughout this study.

<sup>3</sup> Sontag specifically writes about a 1967, post-World War II western world in which a distinction between ‘high’ and ‘low’ cultures were perpetuated by post-war mass production (1967: 297) and artists’ attempts to find new ways of interpreting this rift (1967: 298-299). Insofar as the 1990s in South Africa can also be seen as a time of social change, characterised by questions of how to best interpret such a transition, Sontag’s description is locally applicable. Furthermore, the proliferation of global media and cultural products flooding the South African market after the unofficial denial of censorship laws, begs for a reformulated approach to ‘culture’.

*Loslyf was my tydskrif. Van begin tot einde. Ek het besluit wat gaan in, ek het besluit wie sê wat. Ek weet dit klink haas onmoontlik, maar dit is hoe dit was. Ek het nie 'n redaksie gehad nie, geen assistente of sekretaris nie; ek het die hele tydskrif gemaak.*

*Loslyf was my magazine. From beginning to end. I decided what goes in. I decided who says what. I know it sounds near impossible, but that is how it was. I had no editorial staff, no assistants or secretary; I made the entire magazine (Personal correspondence, 20 March 2013).*

A post-apartheid emergence of an individualised voice and imagination, played out in the public arena, as represented in this instance by Hattingh's pivotal role in compiling *Loslyf*, speaks of a "private conscience" (Douglas 1966: 129) that influences, and is influenced by, a "public code of morals" (Douglas 1966: 129).

Due to its representation of context-specific sexual identities, meaning that the content is always informed by the genre as a whole, pornography has the capacity to express more than its most apparent and directly 'accessible' visual content. For this reason Peter Lehman defines the genre as 'edifying' (2006: 11) – a form of expression with a cathartic function, socially purging, if not purifying. In highlighting this function in *Loslyf*, the major aims and objectives of my study are summarised in the following four points:

- To position *Loslyf* in its first year of publication against the recent preceding history of censorship and national 'supervision' of sexual representation. (That this censorship is tied to Afrikaner nationalism inevitably informs *Loslyf* as cultural project and thus forms a leitmotif throughout.);
- to narrate the inception of *Loslyf* in the mid-1990s in South Africa;
- to investigate the magazine under editorship of Ryk Hattingh as a media entity that 'speaks to' a cultural community in terms of the style and content, as it pertains to both the 'manner' and 'matter' of its 'voice', on aesthetic and political levels;
- and to investigate the visuality of *Loslyf* as it adheres to and departs from conventions of the pornographic. The different kinds of written content found in *Loslyf* are consolidated as 'the voice' of the magazine (Chapter Four), whilst the visual material in *Loslyf* is tied together as 'the gaze' of the magazine (Chapter Five), but the 'message' and the 'look' of the magazine are clearly indivisible.

In terms of all four these points of focus the editorship of Ryk Hattingh is a primary site of interest as the magazine lost some of its specific cultural cache, or connection to Afrikaner culture in the broadest sense, after Hattingh was succeeded by Michael Green in June 1996. This thesis is therefore not an investigation of the entire history of *Loslyf*, but rather focuses specifically on the 12 issues published under Hattingh's editorship, at the risk of becoming a biased recollection and analysis, to

ascertain the extent to which it reflected during its first year, in its “succulent newness” (Barthes 1975: 42), Kipnis’s notion that “[the] dialectical relation pornography maintains to mainstream culture makes it nothing less than a form of cultural critique” (2006: 121).

By striving to achieve these aims and objectives, this study attempts to underline the extent to which *Loslyf* can be labelled ‘alternative’, but also representationally constructs a cohesive mode of cultural and sexual identity against which to be considered ‘alternative’, while presumably succumbing to established and conventional tropes of pornographic sexual expression and gender stereotyping.

Since the publication of Betty Friedan’s *The feminine mystique* in 1963, and the emergence of ‘second wave’ feminism, with its articulation of a female agenda in a so-called patriarchally-driven sexual revolution, there have been different approaches and methods of engagement with Gender and sexual representation. Pornography became a prominent subject of academic interest via radical feminist scholars in the 1980s. Theorists such as Andrea Dworkin (1981, 1988), Catherine MacKinnon (1986, 1993) and Gail Dines (1995, 1998) positioned pornography as a “form of violence against women, both in its production and consumption, and [posited] that pornography should be defined as a violation of women’s civil rights” (Dines & Humez 1995: 231). Though not uncontested, the ideas and activism of the so-called radical feminist movement cut across various disciplines to influence the medical health sciences, social anthropology, political and socio-economic studies and powerfully impacted the pervasiveness of Gender as a primary site of interest for the Arts and Social Sciences. By the 1990s the ‘masculine’ emerged as an equally important focal point for Gender Studies and masculinity studies became a complimentary theoretical methodology through which to investigate pornography and its social effects. Psychology, the legal disciplines, media studies and art history have also engaged pornography and the acceptability of its expressions, but visual studies tends to be the vantage point that typically aims to incorporate feedback from all the other disciplines, in its investigation of the visuality of pornographic depictions.

Given the probability of unequal gender power relations in *Loslyf* as pornography magazine, published in and for a community with an undeniable history and rootedness in patriarchy, it is difficult to completely sidestep Gender as a theoretical framework. The focal point of my study is, however, to sketch the emergence of the first Afrikaans pornographic magazine within a burgeoning democratic media landscape. Since I hope to tell the story of the emergence of the magazine against the context of transition in which *Loslyf* was born, it is a narrative interwoven with a diverse array of factors and the flux associated with this period in South African politics is not explained only, or even primarily, in terms of Gender. Thus, Gender is somewhat de-emphasised even at moments when it feels like the most obvious strategy through which to understand an image/text. Peter Lehman contends that,

one of the many simplistic myths about pornography is that porn is one thing. In reality, however, like any genre or form of expression, it is many different things both at any moment in time and historically over periods of time (2006: 11).

My study identifies with Lehman's view by asking in what ways the emergence of *Loslyf*, especially under the editorship of Ryk Hattingh, might have added to the South African visual and cultural economy in the 1990s. While the framework of media studies adds to this thesis an understanding of *Loslyf* as a magazine that is at once a generator and product of culture, visual studies calls for an investigation of the significance of the visuality (and the plurality of meaning) of *Loslyf* to the community it is published in and for. The study is therefore an interdisciplinary one, bringing together the dual disciplines of media history and visual studies.

## 1.2. An outline of chapters and key texts useful for this study

In Chapter Two of this study I firstly investigate the delineations of sexuality and sexual expression as represented and imagined in South Africa under Afrikaner nationalist rule. Secondly, I discuss strains of Afrikaner cultural identity within a context of democracy and globalisation that rapidly came to influence the post-apartheid South African social, cultural, political and media scenes, making specific reference to popular pornographic media at the moment of *Loslyf*'s launch. I employ Sarah Nuttall's (2009) notion of "entanglement" to consider how "identities, spaces, histories – come together or find points of intersection in unexpected ways" (2009: 20), admitting to the interrelated nature of the 'real' and the representational, as it pertains to my discussion. In the separate treatment of the two contexts illustrated in this chapter, I draw on Homi Bhabha's (1994) assertion that "the boundary becomes the place from which *something begins with presencing* in a movement not dissimilar to the ambulant, ambivalent articulation of the beyond" (Bhabha, 1994: 7, his emphasis). In this way, the 'apartheid'/'post-apartheid' binary I construct is not an exclusionary distinction, but rather facilitates discussion while bringing to the fore the perceptions of reductive clusters of ideas around Afrikaner cultural identity associated with these contexts, which would play an important role in positing *Loslyf* as a culturally transgressive publication. In *The history of sexuality* (1976), Michel Foucault shows how "between the state and the individual, sex became an issue" (1976: 26).<sup>4</sup> Applicable to my study, this work highlights the effects of this relationship between state power and sexuality on "productive pleasures" (Fiske 1989: 49-68) as well as ideas on sexual normativity. While Foucault focuses on "a policing of sex: that is, not the rigor of a taboo, but the necessity of regulating sex through useful and public discourses" (1976: 25), Jean Baudrillard (1987) exemplifies how

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<sup>4</sup> Foucault makes this statement in relation to the state-individual relationship of the Victorian era, as guided by "the Christian pastoral" (Foucault 1976: 21, 22, 23), or a Victorian Christian ethos. This thesis applies his views to the South African instance on the grounds of the strong influence of apparently 'Christian' dogma on apartheid censorship laws and the suppression of certain sexual expressions. Further mention of such an analogy will follow in Chapter Two.

postmodern public discourses, mass communication, on sexuality – pornography – have made such expressions “more sexual than sex” (1987: 83). Baudrillard’s *The ecstasy of communication* (1987) is pivotal in understanding the shift from a private to a public sphere, where an individual or community imagines its identity in relation to modern media and its hyperrealising effect on notions of sexuality.

The third chapter of this study narratologically relays the socio-political and literary influences on the context into which *Loslyf* was launched in 1995. The study takes into account aspects of the recent prior history leading up to this point and the significant role played by various South African institutions, people and other publications setting the scene for the publication of this magazine. Following that, the contributors to *Loslyf* and Ryk Hattingh’s important editorial role are illustrated. I approach the personal accounts of Hattingh regarding this history in the light of Jean-Paul Sartre’s (1961) *The psychology of imagination*. This chapter employs Nuttall’s view that “the local is already seamed through with ‘elsewheres’” (2009: 154) to examine how the context, *Loslyf* and Hattingh speak of what Sartre calls a “hypothesis of unreality” (1961: 265) – a necessary impossibility, enabling the imagining of new possibilities of thinking, as especially linked to identity formation, in the present time. Bhabha (1994) speaks of the liminal spaces involved in the designations of identity as the location of “symbolic interaction” (1994: 5), constructing difference between binaries. Once again, this helps in approaching the dichotomy of past/present South Africa, but also informs shared ideas regarding binaries such as mainstream/margin and high culture/low culture as it pertains to my study. Bhabha contends that “[the] interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (Bhabha 1994: 5). This influences an understanding of the perception of *Loslyf* as liminal cultural product, opening up possibilities of identification. Of indispensable importance to this chapter, as to the entire study, is the personal correspondence between me and Hattingh.

Chapter Four investigates the written content of *Loslyf* – the ‘voice’ of the magazine. The focus on ‘voice’ is informed by Renate Salecl and Slavoj Žižek’s (1996) treatment of ‘voice’ and ‘gaze’ as separate constituting elements of expression, open to probing and scrutiny. In analysing both the style and the content of the ‘manner’ and ‘matter’ of this voice, the chapter highlights the intersection and interrelation of the magazine’s various vocalities, blending distinctions and binaries involved in gender, class and maturity.<sup>5</sup> Laura Kipnis (2006) explains that the pornographic genre is an important

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<sup>5</sup> Maturity, as the term is understood in this study, derives from Hattingh’s assertion that *Loslyf* is “a magazine for Afrikaans speaking adults” (June 1995: 5, figure 3). I argue, however, that the magazine’s voice is constantly poised between maturity and adolescence – the one informing the other, and adolescence understood as an aspiration and contention to adulthood. The sense of maturity extends to the political – the South African context at the time of *Loslyf*’s launch is one of a democracy that constitutionally allows for the maturity linked to freedom of speech and self-regulation, whilst still historically in its infancy (even if this was not legislatively yet the official case in 1995).

site of research as it is “an archive of data about both our history as a culture and our own individual histories – our formations as selves” (2006: 122). Her essay, ‘How to look at pornography’ (2006), is a great help in approaching the genre, bearing in mind the intersection of the ‘individual’ and the ‘collective’, perpetuated by the singularity of Hattingh’s role as editor and imaginative voice behind *Loslyf*. Susan Sontag’s ‘The pornographic imagination’ (1979b) brings together thoughts on imagination and consciousness as they pertain to pornographic expression, extending insight into Hattingh’s voice and the manner in which the magazine may aid in opening possibilities of imagination through its style and content. If pornography is the ‘real’ imagined against a “hypothesis of unreality” (Sartre 1961: 265), Baudrillard (1990) shows that the fantasy imagined is in fact not sex, but the ‘real’ itself (1990: 29).<sup>6</sup> This troubling of the notion of imagination as it is linked to sexuality facilitates criticality and nuance in approaching the imaginary. Furthermore, Baudrillard relates pornography to mass communication and illustrates that demand and consumption deplete imagination (1990: 5). This concept informs my consideration of *Loslyf* as popular consumer product and Hattingh’s short-lived interest in it. Supplementing Baudrillard’s views on consumer interest in the pornographic genre are Barthes’s (1975, 1977) writings on text. Barthes’s treatment of “mass banalisation” (1975: 41), appropriated to mass communication in my study, and novelty (1975: 40-41), as opposition to triviality, influences my understanding of these elements as they pertain to *Loslyf*’s multivalent voice.

Roland Barthes (1977: 16) examines the interrelation of written and visual material, noting that they are not separate, but in constant communication with one another; he states: “it is only when the study of each structure has been exhausted that it will be possible to understand the manner in which they complement one another” (Barthes 1977: 16). A study of the significance of *Loslyf*’s content therefore inevitably includes an analysis of its visual content too. Chapter Five is structured around the concept of ‘gaze’ and investigates both the way in which *Loslyf* directs the gaze of the viewer/reader and participates in this looking alongside the viewer/reader. In this discussion, like in Chapter Four, I analyse the style and the content of the ‘*manner*’ and ‘*matter*’ of *Loslyf*’s visual material, highlighting the nodes of various lenses that inform the magazine’s gaze – these include gender, race, maturity, class, taste and culture. Kipnis (2006) asserts that pornography “induces us to look at what’s conventionally banished from view” (2006: 120); this notion is pertinent to my comparison between the content of *Loslyf* and similar material formerly deemed popularly inexpressible. Sontag’s (1979a,

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<sup>6</sup> Throughout my analysis I draw on the idea of ‘the real’ as a counterpoint to the simulacra of pornographic expression, and bring it into discussion in Chapter Five. This is greatly influenced by Baudrillard’s conception of the “precession of simulacra” (1994: 1-42), through which I understand pornography to precede the ‘reality’ of sex. In pornography’s functioning within an “excess of reality” (Baudrillard 1990: 29), the referent is not only ‘real sex’, but the fantasy that such a reality exists at all. ‘The real’ is therefore understood to be the measure against which the simulacra is interpreted and grasped, whether for comfortable consumption, or for the fracturing of effortless fantasies – as will be returned to in Chapter Five.

1979b) views on the ‘pornographic imagination’ (1979b) and on photographs as “helping people to take possession of space in which they are insecure” (1979a: 9) further an understanding of the photographic representations of ‘sex’ in *Loslyf*, published at a time of arguable uncertainty regarding post-apartheid Afrikaner cultural status (Vestergaard 2001: 26-28). Barthes’s seminal *Camera Lucida* (1984) encourages a deeper engagement with the photographic genre; his assertion that a pornographic image amuses, but that “boredom follows quickly” (1984: 59), especially informs a grasp of the element of transience associated with the project of Hattingh’s involvement with *Loslyf*. Pierre Bourdieu’s *Photography: A middle-brow art* (1990) explains notions of taste, class and culture so indispensable to my study. Enhancing an understanding of the pornographic genre are Baudrillard’s (1987, 1990, 1994) theories on the link between mass communication, sexuality, pornography and an effect of hyperreality. The intersection of these aspects, as explained by Baudrillard, helps to establish *Loslyf* as pornographic mass media product – as context for its analysis. Žižek’s (1997) theorisation of the pornographic genre mostly pertains to cinematic sex, but his treatment of the significance of ‘the gaze’ is both applicable and vital to this chapter’s approach towards an understanding of *Loslyf*’s gaze.

Throughout the study I bear in mind the paradox of pornography as explained by Žižek: “this genre, which is supposed to depict the most spontaneous of all human activities, is probably also the most codified, down to the most intimate details” (1997: 177). Baudrillard in turn says that the fantasies represented by pornography are “barred by an excess of ‘reality’ ... pornography ... is a forcing of signs ... over-signification” (1990: 28). The codes and signs constituting *Loslyf*’s ‘voice’ and ‘gaze’ are what Chapters Four and Five essentially investigate – the views of Žižek (1997) and Baudrillard (1990) therefore provide impetus to this project. Furthermore, the entire study draws on Brian McNair’s (1996, 2002) research on the role of the media on sexuality and pornography in a postmodern culture, and the “pornographication of the mainstream” (McNair 2002: 61). His work provides the means with which to understand the global context of *Loslyf*’s publication. Sonja Narunsky-Laden’s (2008) understanding of the importance of mass commercial media to post-apartheid identity formation informs my own analysis throughout the thesis.

Through the use and application of these sources this study hopes to provide a nuanced account of the inception and possible significance of *Loslyf* as cultural product, highlighting strains of specificity from/for ‘the local’ and conformity to ‘the global’.

With this study I attempt to relay a part of South African media history, through a narrative recollection of *Loslyf*’s first editor, and investigate this publication as “first mainstream Afrikaans sex magazine” (Hattingh Personal correspondence, 20 March 2013). This as yet undocumented fragment of publication history potentially provides valuable insights into the tensions and ambivalences of

which *Loslyf* is emblematic. This account is considered against the backdrop of other themes informing the launch and development of *Loslyf*. These include notions of Afrikaans/Afrikaner collective identity and a simultaneous disavowal and embrace – if only as a point of cultural departure – thereof, conceptions of changing masculinity and the ambiguity tied to the questioning of such an identity by means of a pornographic publication, and the influence of an impression of transition – in political, gender, cultural and social terms. I hope to contribute a narrative about a pornographic magazine and the perception (and reality?) of its publication as ‘alternative’ (with all that this implies) at the specific historical moment of its launch, given South Africa’s past of notorious legislative censorship.

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## CHAPTER TWO

### SHIFTING CONTEXTS OF AFRIKAANS SEXUAL EXPRESSION

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*DIE OU SA*

*En in daardie dae was die koning se woord wet en as die koning gesê  
het kak het die hele volk gekreun.*

*DIE NUWE SA*

*En in hierdie dae is poes koning en drank vat-vat so aan sy gat.*

- WV (*Loslyf*, Reader's letter 1995: 7, figure 18)

#### 2.1. Introduction

The imagining of both apartheid and post-apartheid<sup>7</sup> Afrikaner cultural identities and their manifestations seem to be simultaneous reflections and distortions of the tensions between the 'real' and representational politics of which these identities bear traces. Stuart Hall contends that "it is not the material world which conveys meaning: it is the language system or whatever system we are using to represent our concepts" (1997: 25). In accordance with Hall's view, this chapter aims to bring together ideas on the expressions of relations between the 'real' and representational practices in collective 'Afrikaner' identification and imagining. The 'real' politics refers to the social, moral and sexual lives of citizens, or members of this group, while the representations are the laws attempting to govern and signify the ideal format these elements should take – simulating a utopian ideal.<sup>8</sup> Although the distinctions between the 'real' and the representational are increasingly difficult to discern, as Baudrillard (1994) points out, there is an implied system of cultural communiqué enabled from within the spaces opened up by the divergence between 'real' and representation. The interpretations of this divergence ostensibly reveal citizens' negotiations with this discrepancy and ways in which to make meaning of it. The expressions, particularly sexual expressions in this instance, voiced from within the spaces between the 'real' and its representations, become cultural artefacts of individual and social imagination, representing in turn the divisions that gave rise to these articulations.

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<sup>7</sup> A distinct and definite separation, in terms of sequentiality, between 'apartheid' and 'post-apartheid' would mean a disavowal of the traces these historical periods carry of one another (Nuttall 2009: 19). A discussion of the post-apartheid era in this study denotes a specific socio-political context in which emphasis is placed on democracy and in which global culture is increasingly influential on local representations of identity, although it is also a period chronologically following the apartheid era.

<sup>8</sup> It seems an anomaly to claim that laws are representational when they seem to belong indisputably to the 'real'. I would argue, however, that "the map precedes the territory" (Baudrillard, 1994: 1). The laws governing lives of individuals, the territories of their imaginings and lived experiences, precede these lives in an attempt at shaping and determining them. The map that these laws draw simulates a utopian ideal – a model representation that the 'real' of citizens ought to reflect.

In this chapter I investigate the supervision of sexual representations under the apartheid government. This discussion entails examining the proposition of, and representational aspiration to, a homogenous and monolithic Afrikaner imagining, especially in terms of ‘moral integrity’ and the exclusivity emphasised in the laws of this dispensation. The retelling of this narrative of ‘repression’ would inevitably involve moments of exaggeration, whether knowingly or not. The circulation of ‘sex’, albeit not ‘real sex’ but the representation of it, by increasingly globalised media in the post-apartheid context allowed for, and was allowed by, an atmosphere of declared (if not realised) tolerance of cultural diversity and pluralism. Therefore, this chapter also involves a discussion of the way in which the post-apartheid context allowed for the ostensible opening up of a space for the consumerist possibility of selling representations of sex, as well as the way in which this prospect reflected, and was reflected by, manifestations of Afrikaner cultural imagining. The discussion of this shift in contexts set the scene for the inception of *Loslyf*, as discussed in Chapter Three. Briefly sketching this legislative history as it pertains to modes of representing Afrikaner cultural identity may therefore help to highlight the significance of the way that sex and sexual identities/communities are imagined in and through *Loslyf* as Afrikaans pornographic magazine and cultural artefact.<sup>9</sup> But these two contexts, signified in condensed form by the terms ‘apartheid’ and ‘post-apartheid’ in this study, were/are almost certainly more fluid and less monolithic than my discussion implies.

## 2.2. Supervising ‘sex’

### 2.2.1. The designation ‘Afrikaner’ in a context of official power

The 1970s in South Africa, a decade beginning with Afrikaner economic and cultural prosperity, but showing signs of growing dissension towards the apartheid government (Giliomee 1997: 126-133), saw the institution of the stringent Publications Act 42 of 1974.<sup>10</sup> It was a significant decade in the history of the apartheid dispensation – not only for its importance in terms of the tightening of control of publications, but also politically, and consequently culturally and socially too for Afrikaners (Giliomee 1989: 92). The Soweto uprisings on 16 June 1976 led to an increasing global opposition to South Africa’s apartheid policies. While international pressure grew on the National Party to abandon its strict legislation, awareness was also fostered locally regarding the instability this ideological

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<sup>9</sup> The tradition of a feminist approach towards pornographic expression adds to the consideration of *Loslyf*’s imagining of sex and sexual identities/communities, an inevitable involvement of Afrikaner *male* identity alongside a broader representation of Afrikaner cultural identity. Even though this study recognises the irrefutable gendered aspects that pornography, and themes of ‘Afrikanerdom’, imply, these notions are de-emphasised in an attempt to highlight the way in which Hattingh, through *Loslyf*, imagines a broader representation of Afrikaner cultural life, by the metonym of sex and sexual expression, even though signified by gendered means.

<sup>10</sup> Whereas legislation preceding the Publications Act 42 of 1974 placed prohibitions on specific content, this law had a subjective overarching goal of promoting a ‘Christian view’ of life in and through publications (Van Rooyen 2011: 17-29). The details of the 1974 Act are discussed later in this chapter as well as in Chapter Three.

dispensation was likely to cause. According to Giliomee, Afrikaners increasingly, yet still minimally, doubted apartheid as policy, as it became indisputable during the 1970s that this ideology centred on the advancement of white power and privilege (1989: 92). With regards to culture, the 1970s were a transition between the marginal internal revolt regarding Afrikaner cultural identity in the 1960s and the growing prominence of this resistance in the 1980s.<sup>11</sup>

Doctor Gerrit Viljoen was head of the Afrikaner Broederbond<sup>12</sup> during the 1970s. He described a nation as a “culture-society” and culture itself as all the spiritual and material creations, along with the social institutions, that constitute a nation (Giliomee 1981: 97). He applied this definition to the ‘Afrikaner nation’ and identified five main elements of importance in the construction and definition of Afrikaner cultural life. These are a common sense of history, the ideal of racial purity, a republican-democratic state ideal, the Afrikaans language, and the Protestant-Christian (Calvinist) religion (Giliomee 1981: 97). These qualifying points became constitutive of a definition of Afrikanerdom and Afrikaner culture, as defined internally and discursively propagated by institutions, such as the Afrikaner Broederbond, in accordance with the broader socio-cultural representations of Afrikaner nationalist discourse.

Giliomee and Schlemmer believe that apartheid and the ideologies associated with this dispensation emphasise the importance of an individual as a social being “who finds fulfilment only in a community” (1989: 40-41). The individual is therefore made subordinate to the imagined group context<sup>13</sup> with which she/he is ‘supposed’ to identify – “whatever rights the individual enjoys are derived from the collectivity” (Giliomee & Schlemmer 1989: 41). The discursive representation of, and control over, a monolithic and united identity associated with the *volk*, became important in ensuring the continuation of the discourse<sup>14</sup> and to representationally reinforce the apartheid ideology

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<sup>11</sup> The destabilisation of this representation of a monolithic and centralised Afrikaner cultural identity was instigated by the *Sestiger* writers in the 1960s. Dissenters of the 1980s, such as the Voëlvry musical phenomenon and leftist media, continued their predecessors’ tradition of defiance. These attempts at the decentralisation of Afrikaner cultural representation will be discussed in greater detail in Chapter Three.

<sup>12</sup> The Afrikaner Broederbond was a nationalist secret society, established in 1918, whose projects and activities were enmeshed with the project of Afrikaner nation building. Most of its efforts were focused on the creation and strengthening of Afrikaner business and economy, the propagation and advancement of the Afrikaans language, and an adherence to Christian-National education and Calvinist morality (O’Meara 1996: 42).

<sup>13</sup> Benedict Anderson defines nations as “imagined communities” (1983: 15), since, even in the smallest nation, people will never know most of the other members of the nation, yet in their minds lives a sense of brotherhood and an “image of their communion” (1983: 15). The elaborate means of Afrikaner nation-building in the early 20<sup>th</sup> century, and Afrikaners’ acceptance of an association with the *volk* (nation) makes Anderson’s explanation applicable to the Afrikaner instance of imagining too.

<sup>14</sup> Althusser illustrates the way in which capitalist labour power requires a constant reproduction of its skills, but also simultaneously a “reproduction of [the labour force’s] submission to the rules of the established order, i.e. a reproduction of ... the ability to manipulate the ruling ideology correctly for the agents of exploitation and repression, so that they, too, will provide for the domination of the ruling class ‘in words’” (1971: 132-133). While Althusser’s discussion centres on a Marxist commentary of economic and labour structures, his theory of reproduction can be adopted to account for the way in which Afrikaner nationalist discourse provides for the limitations and methods of identification for citizens to comply with. The result of this modus operandi of nationalist discourse is a specific citizen who, in accordance with the influence of

that strength is to be found in unity. This discursive continuation and control of identity was executed by both government and institutions such as schools, families, the church and, importantly, media bodies, propagating that “individuals could realise their human potential only through identification with and service of the *volk*” (Giliomee & Schlemmer 1989: 49). An imagined collective cultural identity was therefore professed, being established, emphasised and exaggerated in its representation as stable, definite, coherent and unquestionable.

In the stringency of Afrikaner nationalism, its associated political power was deemed essential in the conservation, expansion and perceived stability of the Afrikaans language and cultural identity (Davies 2009: 106). It was the task of the nationalists in power to ensure that Afrikaner cultural identity, as characterised by Viljoen, was endorsed and represented as the only true identification available – “the nationalist establishment thus was seen to provide the sole and authentic voice of the Afrikaner community” (Davies 2009: 106).<sup>15</sup> Central to this ‘Afrikaner community’ and its represented identity, as marked by Viljoen, was the importance of submission to patriarchal structures of authority (political leaders, priests, school principals, husbands and fathers) and the “conservative values such as the fundamental importance of the nuclear family and heterosexuality” (Vestergaard 2001: 20-21). In emphasising these conservative religious values as central to Afrikaner cultural identity, the church<sup>16</sup> became an indispensable confederate, in a relationship of mutual advantage, to the state’s political power and its propagation of a monolithic and moral Afrikaner culture. Moral integrity, or its represented significance, became a basis on which to build an Afrikaner cultural identity.

The Afrikaner group’s objective of unity was closely linked to exclusivity, leading to, and presumably ensuring, a sense of purity. In terms of Viljoen’s description of the constitutive elements of Afrikaner identity, this exclusivity entailed racial purity, cultural separatism, purity of language, and moral ‘integrity’. In the interests of guaranteeing an Afrikaner unity in terms of a moral identity, and then by implication a national conscience, the ‘dangers’ of decadence were approached with caution, if not avoided entirely. Sexual decadence, as one of the most prominent dangers, was viewed as able to

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ideological state apparatuses, will ensure the continuation of the discourse and the “reproduction of the conditions of its production” (Althusser 1971: 127).

<sup>15</sup> Even though the nationalist establishment attempted to uphold the idea of a singular and unified, monolithic Afrikaner and Afrikaans cultural identity, this attempted construction masked the abundance of other expressions and diverse cultural manifestations of Afrikanerness and Afrikaansness that flourished in reality. Outside of the nationalist representation, Afrikaners were “too complex, too socially divided, too politically diverse, too ill-defined geographically, and perhaps too big, for a single culture to be passed off as the national or group heritage” (Davies 2009: 106). I am aware of a complexity of culture and politics that was prevalent in apartheid South Africa, but my discussion in this chapter focuses on the significance of an Afrikaner identity represented and aspired to as more monolithic and utopian than it actually was. It is against this backdrop that the globalised post-apartheid context may become more significant and that my discussion of the cultural importance of *Loslyf* may gain impetus.

<sup>16</sup> This refers specifically to the Afrikaans Reformed Churches, and most prominently the Dutch Reformed Church.

“disrupt the group’s moral purity and therefore its superiority; split its single-mindedness, its culture and therefore its unity, its strength and by implication its very survival” (Stemmet 2005: 200).

The ‘moral weaknesses’ linked to sexuality and sexual promiscuity were therefore seemingly resisted, especially on state and representational level, in order to ‘strengthen’ the moral and cultural positions of ‘the Afrikaner’ and eventually their political superiority. Moral isolationism, imbued with ideas of exclusivity and purity, became a prominent attribute of Afrikaner cultural identity, endorsed by both state and church with the support of supplementing ideological apparatuses. The Afrikaans Reformed Churches cooperated in support of the apartheid dispensation, “and would often remind government that it called itself a ‘Christian Government’ and, accordingly, demanded strict moral and religious censorship from Government” (Van Rooyen 2011: 14), which legislation provided for notoriously.

The dispensation’s “strict moral and religious censorship” (Van Rooyen 2011: 14) aimed to supervise the representation and publication of sexual material, and attempted to provide, albeit on a representational level, a moral view and point of identification for Afrikaners regarding sexuality and the taboos associated with it. Foucault says of the Victorian repression of sexuality:

[It] operated as a sentence to disappear, but also as an injunction to silence, an affirmation of non-existence, and, by implication, an admission that there was nothing to say about such things, nothing to see, and nothing to know (1976: 4).

In the same way a conservative and ‘morally pure’ Afrikaner discourse regarding sexuality was legally disseminated, representing counter-discourses as ‘non-existent’, or aiming to keep them entirely from arising within the sphere of dominant discourse (Sonderling 1994: 168).

### 2.2.2. The control of ‘illicit’ publications and sexual representations

*[Daar is] van jonges af in elke jongetjie en meisie ingeplant en ingewortel, ’n gevoel van skaamte. – CJ Langenhoven (In Sonderling 1994: 101)<sup>17</sup>*

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<sup>17</sup> This comment is taken from a 1930 debate in the Afrikaans newspaper *Die Burger* in the weekly column *Aan stille waters* by CJ Langenhoven (a celebrated Afrikaner author and politician in the 1920s and 1930s). This debate was between Langenhoven and Dr FCL Bosman regarding the acceptability of the publication of a book *Skakels van die ketting* (Links of the chain) by P. de V Pienaar, telling the story of an Afrikaner farm boy who leaves life on the farm to study in Johannesburg, where he enters a relationship with a prostitute with whom he later has a child. Dr Bosman reviewed the book in *Die Huisgenoot*, deeming it as beneficial for society and courageous on the part of the author, praising the naturalism with which the story is told. In opposition to this view, Langenhoven attacked both the review and Dr Bosman, but not the book, as he had not read it himself (Sonderling 1994: 100). Langenhoven criticises the publication of the review in a family magazine such as *Die Huisgenoot*. In addition to this comment, Langenhoven further states that “the parents and the youngsters, if I know my *nation* [my own emphasis], will not talk about such things [as sex] in such language amongst each other” (In Sonderling 1994: 100). The ensuing polemic between Langenhoven and Bosman is thought to be the earliest recorded debate on pornography in Afrikaner society (Sonderling 1994: 98).

Benedict Anderson explains the importance of the printing press in the imagining of a nation because of the press's ability to disseminate nationalist ideology and propaganda among the citizens of a nation: "Fellow-readers, to whom they were connected through print, formed, in their secular, particular, visible invisibility, the embryo of the nationally imagined community" (1983: 47). Printing presses and the establishment of an Afrikaans literary culture have been important in the Afrikaner nationalist phenomenon since the 'embryonic' state of its imagining and became a fundamental terrain upon which Afrikaner nationalist ideologies were structured and normalised (Davies 2009: 83). Even though publications are essential to the dissemination of nationalist ideology, in mentioning the intersections of Afrikaner nationalist and literary discourse, it is vital to note the traces of what is excluded from, not only included in, official discourse. Thus, it is essential to examine what is excluded from the purview of what is expressible and publishable in a community. Through the absences represented by these limitations, the traces of the impermissible become constitutive of the imagining of a nation just as much as permissible expressions are.

The roots of the conservative state-endorsed representation of an Afrikaner view of the sexual and its approved articulation/silence amongst Afrikaners were summarised by Langenhoven in 1930 already, referring to "*die bespreking of verwysing na seks*" (discussion or reference to sex) (Sonderling 1994: 100), Langenhoven writes:

*Nee; dis 'n on-Afrikaanse, anti-Afrikaanse, nuwerwetse leer waar hulle nooit van geweet het nie.*

No; this is an un-Afrikaans, anti-Afrikaans, modern teaching they have never heard of (In Sonderling 1994: 100).<sup>18</sup>

Foucault admits that sex and its effects cannot be investigated without effort, but that, in comparison, the repression of the sexual and its consequences are easier to analyse (1976: 6). In the same way this mode of 'Afrikaner-endorsed sexuality', as alluded to by Langenhoven, might be difficult to examine. Therefore, an investigation of the supervision of sexual expression by means of censorship may instead provide a useful approach to discussing Afrikaner moral and cultural identity and the power it exerts over sexuality and its articulations.

Under apartheid rule censorship implied a distinct state-sanctioned definition of expressible sexuality, involving a devotion to 'moral purity' as it pertains to sexual lives and their expression of South Africans in general, but more precisely so of Afrikaners. This state-sanctioned sexuality, or rather the legally permitted way of expressing sexuality, is ostensibly one of a radically conservative nature,

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<sup>18</sup> Langenhoven deems the book and its reviewer corrupted by decadent European influence. This hints at an acknowledgement of the character of culture as hybrid – an interrelation largely presumed to have only become prevalent in the post-apartheid South African context, as will be discussed in the following subchapter. Langenhoven's unaware admission, however, is accompanied by the disapproval and eventual denial in an Afrikaner nationalist aspiration towards exclusivity and 'safety' from 'sin'.

reflecting Foucault's explanation of the qualities of 'proper' Victorian sexuality, as previously mentioned, with an emphasis on reproduction (necessitating heterosexual relationships), legitimacy (as defined by the state or the dominant ideology), and secrecy and decency (both indicative of elements of sin and shame) (1976: 3-4). As remarked in the previous section, the moral cocoon was spun tightly around Afrikaners by Christian Nationalism and Afrikaners' perceived inculcated obedience to Calvinist doctrine. This implied adherence to strict notions of sin and transgression helped to limit the terrain in which Afrikaners could, both legally and morally, explore and express their sexuality;<sup>19</sup> Bertrand Russell notes that, "[almost] every adult in a Christian community is more or less diseased nervously as a result of the taboo on sex knowledge when he or she was young" (1957: 30). The teachings of the church regarding 'proper' sexuality and the consideration of pornography as a taboo expression of the sexual, converged with dominant state ideology – religion and politics both supporting and supported by legal delineations of the nation's 'acceptable' sexual expressions.

In their controlled and selective visibility, sexual communications are important to the Afrikaner imagining, but George Gordon shows how this form of expression is significant even when rendered completely visible:

Sexual communications are unquestionably the most *important* communications in which human beings indulge, both objectively and subjectively. This is trite. Sexual communications are often mistaken for creative acts and are easily politicised in certain instances because of the inherent sense of rebellion and individuality that they seem to provide for certain people in certain cultures at certain times (1980: ix).

Camille Paglia is emphatic in her conviction that "sex *is* power" (1991:2); her conviction echoes Foucault's sentiment that where power is present, so too is resistance (1976: 95). The supervisory conduct of conservative apartheid lawmakers regarding the degree of the visibility and acceptable nature of sexual expression seems to exemplify an understanding, albeit one of which they were unaware, of the undeniable intersection of power, sex, resistance and politics. Indeed Sonderling explains that, "the characteristics of the [apartheid] South African discourse on pornography exhibit its direct relation to power" (1994: 169).<sup>20</sup>

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<sup>19</sup> I consider sexuality as a singular concept in this regard, since the state-sanctioned representation and delineations of the permissible expressions of sexuality were limiting and a singular morally pure expression of sexual life was seemingly advocated and endorsed. I thus consciously employ the same essentialising notion with which the Afrikaner nationalist dispensation brushed over underlying diversity regarding sexuality and its articulation and representation.

<sup>20</sup> Contrasting an emphasis on the importance of morality in the control of sexual publications is the view that this monitoring was entirely political. According to the Publications Act 42 of 1974, mainly two types of material were found illegal in their import, distribution and possession: communist propaganda and pornography (Stemmet 2005: 205). Andre P. Brink proposes that "the fact that pornography is branded as 'communist infiltration' in South Africa and as 'Western propaganda' in some Eastern-Bloc countries suggests that morals have very little to do with the matter" (In Sonderling 1994: 73). While the relegation by the apartheid dispensation of certain forms of sexual expressions as 'illicit' certainly rested on the justification of its own actions by means of morality, this censorship, embedded firmly in Afrikaner nationalist ideology, was primarily derivative of an execution of power over the lives of individuals and the imagining of a nation.

In order to intensify censorship measures and supervision, the Publications Act 42 of 1974 was passed to supersede the Publications and Entertainment Act 26 of 1963<sup>21</sup> and the Indecent or Obscene Photographic Matter Act 37 of 1967.<sup>22</sup> In the 1974 Act the wording of the 1963 Act remained largely unchanged; the 1974 Act, more than its predecessors, sought to promote a Christian view of life (Van Rooyen 2011: 17-29).<sup>23</sup> The Publications Act 42 of 1974 gave censors control over newspapers, books, periodicals, posters, pamphlets, illustrations, and any other forms of visual or written publications and all public entertainment (South Africa 1974, Act 42). Any of these publications could be considered legally ‘undesirable’ if they were found to be “indecent or obscene or ... harmful to public morals” (South Africa 1974, Act 42) in any way. The notions of what constituted ‘indecent’ and ‘obscenity’, however, were fluid, contingent and utterly subjective, not stipulated and defined by law.<sup>24</sup> Consequently, pornography and ‘illicit’ sexual expressions came to be defined by unstable terms – “pornography is something you recognise when you see it; it is not something that can be determined according to certain rules and parameters” (Geldenhuys 1977: 137).

One of the effects of such an uncertain and unstable definition of pornography and ‘illicit’ sexual representations was that the resultant discourse on this material became an exclusive one. The South African discourse on pornography under apartheid rule was institutionalised, meaning that “only individuals who [could] claim an institutionally recognised position [could] speak with authority and legitimate their discourse” (Sonderling 1994: 167), generating an exclusive and limited knowledge on pornography and sexual expressions. In its turn, the legitimated knowledge prevented counter-discourses from arising. The evasive character of the official South African discourse on pornography (Sonderling 1994: 168) was emphasised in this exclusivity and the supervision guarding and controlling sexual expression. Pornography was presented as a secret, a taboo, a transgression, defined either by default or differentiation.

Foucault says of Christian prescriptions on sex and its articulation:

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<sup>21</sup> The 1963 Act became a cornerstone of apartheid censorship – local and international publications were subject to its scrutiny and many appeals were heard between 1964 and 1974. Material was deemed undesirable if it could be (subjectively) classified as harmful to public morals, blasphemous, bringing any inhabitants of South Africa into ridicule, or providing interference with the workings of the court. Undesirable obscenity included white slavery, homosexuality, bestiality and instances of sex change (South Africa 1963, Act 26).

<sup>22</sup> This legislation made the possession of ‘indecent’ or ‘obscene’, in other words pornographic, images a crime (Van Rooyen 2011: 18). Whereas the Entertainment Act 26 of 1963 did not provide for a possession ban, this 1967 Act did. This was extended to a general possession ban according to the 1974 Act.

<sup>23</sup> Kobus van Rooyen, chairman of the Publications Appeal Board from 1980 to 1990, concurs that the Publications Act 42 of 1974 was based upon Christian principles, whilst also assuming and implying that, in conflict with a concept of freedom of religion, the common morality of South Africans in general was based on a Christian ethos (2011: 66).

<sup>24</sup> Appeals against the ruling of censors were possible, but these cases were not managed by the South African courts – a Publications Appeal Board was established to substitute for the courts in this regard; this broadened the government’s direct control over the flow of information (Stemmet 2005: 204). Demographically the Publications Appeal Board did not fully represent South African society. In 1981, 7 of the 11 board members were over the age of 60 – 5 of whom were over 65, only 2 of the board members were English and all belonged to the Christian faith (Stemmet 2005: 205).

The forbidding of certain words, the decency of expressions, all the censorings of vocabulary, might well have been only secondary devices compared to that great subjugation: ways of rendering it [sex and its articulation] morally acceptable and technically useful (1976: 21).

Specific instances of censorial control of sexual expression illustrate such subjugation in the South African instance. In 1985 an issue of the women's niche magazine *Cosmopolitan SA* (1984 – present) was banned under censorship laws, because it contained an article dealing with oral sex. What disturbed censors most about the article was the implication that oral sex was not only a common sexual act, but that it was enjoyed by lovers of both sexes. This kind of representation directly collided with a propagation of 'useful sex' attempting to "expel from reality the forms of sexuality that were not amenable to the strict economy of reproduction" (Foucault 1976: 36). English women's general interest magazine *Fairlady* (1965 – present) was also reprimanded in the 1980s over an article which authorities felt promoted sex amongst young unmarried couples, removing sex from the domain of political conservatism and "matrimonial legitimacy" (Foucault 1976: 103). Complaints were raised by censors who objected to the Afrikaans women's magazine *Sarie* (1949 – present) publishing an article about the G-spot in 1983. According to the censors, what was in this instance most upsetting to the established law was that the article informed readers, in Afrikaans,<sup>25</sup> how to find the G-spot and how to stimulate it for a more satisfying sexual experience (Stemmet 2005: 206).<sup>26</sup>

In April 1975 an issue of *Die Brandwag* became the first local magazine publication to be deemed indecent and improper by the new Appeal Board instated in 1974 (Geldenhuys 1977: 129). The reason for this ruling by the Board was the photograph of a woman with exposed breasts on the cover. It was found that the publication's treatment of nudity was "shameless and dishonouring" (Geldenhuys 1977: 131) and it was further concluded that the photograph was detrimental to public moral standards. The Appeal Board found the "blatant emphasis" of the woman's nudity "abominable" to public opinion regarding sexuality, in the photograph's "shameless and dishonouring" portrayal of nudity as "normal", "natural" and "pleasing" (Geldenhuys 1977: 131). The *Brandwag* case illustrates once again the vague criteria and definitions according to which sexual expressions were

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<sup>25</sup> Van Rooyen explains that a peculiar feature of conservative Afrikaans society was that if elements of nudity or sex were represented in an English publication, greater tolerance would be shown than when these expressions were associated with Afrikaans (2011: 87). This feature of Afrikaans society would be accentuated in responses to *Loslyf* as Afrikaans pornographic magazine.

<sup>26</sup> Brian McNair sketches the global context of sexual expression, predominantly focusing on the United States and Great Britain. He says that the proliferation of sex-related expression and pornography since the 1960s is rooted in a "historical trend in which capitalism has liberated sexuality from the sphere of the exclusively reproductive, allowing for its commodification and mass reproduction" (1996: 92). McNair (2002) shows the steady global rise in interest in and 'glamourising' of what he calls the "pornographication of the mainstream" (2002: 61) gaining prominence since the mid- to late 1980s in the popular media and entertainment spheres. Even though the 'pornographication of the mainstream' does not necessarily imply explicit pornographic content, it does illustrate the permeation of pornographic material, at its origins associated with lower social classes, culture and taste (McNair 2002: 49-53), throughout consumer culture – out of promiscuity into economic viability and therefore modern socio-cultural prominence in an increasingly capitalist global context.

bureaucratically supervised.<sup>27</sup> Furthermore, the paternal culture of priggishness with which it seemed that censors intended to bolster Afrikanerdom as an entity in need of protection is exemplified in this instance. Such supervision, however, impacts on and undervalues the proposed stable project of the imagining and safeguarding of the myth of Afrikaner cultural identity, as this control makes the subject less interesting and, by implication, not worthy of protection. In contrast to such domination and a deficiency of imagination, the 1995 launch of *Loslyf* appears to be a creative project directed towards re-mystifying and re-imagining former ‘enclosed’ possibilities for Afrikaner cultural and sexual identification.

Censorial concerns with nudity were repeatedly enacted in the control of the English magazine *Scope*.<sup>28</sup> *Scope* became an “anti-establishment South African cultural institution” (Froneman 2011: 49) in its confrontational relationship with censorship laws and Publications Appeal Board interventions. On numerous instances between 1967 and 1974 the distribution of *Scope* was banned because of its depiction of semi-nude women (no nipples, genitalia or pubes were shown), against which the church and moralists expressed aversion (Van Rooyen 2011: 20). It is important to note that the almost cult status of the magazine, however, is not necessarily reflective of its ‘undermining’ content, but rather of the stringency and conservatism of South Africa’s sexual supervision against which *Scope* could representationally be pitted as defiant and transgressive. This impression of the ‘transgressive’ would become significant in the public reception of *Loslyf* and its own status as a ‘defiant’ and ‘alternative’ publication.

In repressing sexual expression and deeming some forms and manifestations of it undesirable, censors ironically made these aspects of sexuality and its expression a matter of curiosity and drew more attention to them. Foucault concurs that this repressive power acts as a mechanism of attraction: “[It] drew out those peculiarities over which it kept watch. Pleasure spread to the power that harried it; power anchored the pleasure it uncovered” (1976: 45). Van Rooyen explains that it was exactly because of the sporadic bans on the distribution of *Scope* that men would ensure that they had already purchased a copy of the magazine before 13:00 on a Friday when the ban on distributions would be

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<sup>27</sup> Before 1980 the measure adopted to judge pornographic material was simply a subjective determination of whether an image was lust-provoking or sexually stimulating in and for these purposes alone (Stemmet 2005: 205). After 1980, with Kobus van Rooyen as chairman of the Board, a new approach was instated. This approach entailed broader and more objective (in the view of the Publications Appeal Board) means of determining the acceptability of images – “nudity depicting female nipples, the pubic area and genitals would not be permitted in popular magazines” (Van Rooyen 2011: 70).

<sup>28</sup> *Scope* magazine was first published in July 1966 by the Hyman brothers, with a photograph of Sophia Loren on the cover. Publication was terminated in June 1996, a time of South African publication history when similar, but more provocative magazines such as *Hustler SA* and *Penthouse*, pushed boundaries of ‘acceptability’ much further than *Scope* did (Froneman 2011: 49). During the years of its publication *Scope* evolved from a “newsy pictorial magazine in the pre-TV era, to a top-selling magazine best known for its pin-up centrefolds and run-ins with apartheid-era censors” (Froneman 2011: 50). Even though the publication of *Scope* is relevant to my study, English was its language of publication and it is therefore different to *Loslyf* within the context of this study (See page 18, footnote 25).

made known (2011: 20). In silencing and managing sexual expression and the enjoyment attached to it, these ‘transgressions’ were precisely kindled by

having to evade this [repressive] power, flee from it, fool it, or travesty it. The power that lets itself be invaded by the pleasure it is pursuing; and opposite it, power asserting itself in the pleasure of showing off, scandalising, or resisting (Foucault 1976: 45).

Censorship and its power of prohibition are unable to evade the pleasures of resistance it gives rise to – the expression of this supervised communication “piled up and accumulated in a private universe, or like all that is not spoken, teeming in the silence of repression” (Baudrillard 2007: 57). With the shift towards a democratic South Africa, sexual expression was given a broadened public visibility, one that was economically viable too. This increased visual presence of the sexual erupted and flowed into areas “formerly preserved by the minimal separation of public and private” (Baudrillard 2007: 56), sometimes colliding with conservative Afrikaner attitudes regarding sexual representations. The influx of pornographic publications onto the South African media scene highlighted tensions between global aspects of identification and its expressions, and localised imaginings of identity at a moment in history that Thomas Blaser refers to as a “[time] of vast transitions” (2012: 9).

### 2.3. Selling ‘sex’

*Sensuur kon nog nooit daarin slaag om die lig vir altyd weg te weer  
nie.* - R Hattingh (1997: 72)

#### 2.3.1. The designation ‘Afrikaner’ in a postmodern<sup>29</sup> context

Following the uncertain 1970s and the tumultuous 1980s, South African society entered the 1990s with ambiguous attitudes towards the prospects of the new decade. The draconian emergency measures of the mid-1980s, as an attempt to restore calm and order after a series of civil protests bordering on insurrection, failed to eradicate resistance, while emphasising the representation of ‘threat’ in the minds of citizens. Even though these emergency measures of 1985 and 1986 failed to completely eliminate or even suppress the looming defiance, relative stability had been largely restored to society by the late 1980s. These protests formed part of local resistance against the systems of the apartheid dispensation. According to Giliomee, the combination of internal and external (international) pressure made it “virtually impossible for the apartheid government to maintain its existing practices” (1997: 117). In a step towards socio-political transformation, the African National

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<sup>29</sup> When discussing the representations of Afrikaner cultural identity within a postmodern context, the discussion is informed by Homi Bhabha’s assertion that ‘postmodern’ cannot solely signify a sequential exclusivity beyond modernism or a disagreeing conceptual polarity towards it (1994: 6,7). Hybridity, along with fragmentation, in terms of the local and global influences and manifestations of Afrikaner identity, is acknowledged to emphasise the socially constructed nature of new expressions of the processes of Afrikaner identification.

Congress (ANC) and the SA Communist Party were unbanned in February 1990 following these demands on the National Party. Afrikaner nationalism's political identity represented a staunchly modernist ideological position, favouring racial exclusivity and a unified and monolithic internal identity. In contrast with this view, the ANC extolled non-racialism and human rights (Giliomee 1997: 118) – a political stance more aligned with the dominant western worldview of the time and more representative of a postmodern acknowledgment of plurality and tolerance.

The implications of a laager mentality associated with the 'Afrikaner nation'<sup>30</sup> ironically led to international cultural and economic sanctions against the country, isolating South Africa financially in an attempt to force the government to abolish its stringent apartheid legislation. The financial sanctions, which took the form of "a refusal to roll over bank loans, [making] it all but impossible to attract new foreign investment or overcome the burden of a serious problem balancing payments" (Giliomee 1997: 115), were eventually circumvented as new financial markets were established outside of the United States and Europe, initiating increasing commercial and consumerist possibilities in the South African market. Several analysts believe that, in a choice between isolation and globalisation, consumerism saved South Africa politically: "[We] avoided a civil war [because] many whites were presented with a choice between political power and their consumer goods – and quickly chose the latter" (Friedman 1996: s.p.). Hereafter South African society would become increasingly "entangled" (Nuttall 2009) with global culture, influencing not only political positioning, but also means of identification.<sup>31</sup>

The first part of this chapter was mostly centred on the mechanical, top-down censorship and social hegemony of the apartheid regime over the representational sphere, specifically as it pertains to sexual expression. During the 1980s and 1990s a discursive functioning of the term and concept 'identity', was embryonic, not only in the academic but also in the public sector. Thus formulations and definitions of 'identity' became more conscious considerations or points of focus of rhetoric for the South African public, as a condensed whole, after apartheid than it probably was under apartheid or before this. For this reason, my focus on the post-apartheid context shifts to identity politics and not

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<sup>30</sup> The laager mentality originates from the Voortrekkers' use of arranging their wagons in circular 'laagers' (wagon fortresses) to protect them from predators and enemies at night time and during battles. At the symbolically significant Battle of Blood River, on 16 December 1838, fewer than 500 Afrikaner Boers arranged their ox-wagons in circle to ward off and defeat the Zulus, who outnumbered them by the thousands. In the Afrikaner nation-building project, the laager became an important signifier of Afrikaner solidarity and exclusivity, indicative of God's presumed favouring of the Afrikaner people and their ability to survive against the odds, if they would only remain faithful to God and loyal to one another in their unity. This mentality refers to adherence to the Afrikaner belief in an exclusive identity and the importance of solidarity and superiority in terms of culture and morality.

<sup>31</sup> Although earlier forms of cultural hybridity cannot be denied, it can be argued that South Africans in the 1990s tended to think of the fall of apartheid as the time of South Africa's rise to global relevance and the roots of cultural integration with the west. This perhaps indicates an ignorance of former modes of interrelationality, whether as a result of South Africa's isolation, the ignorance of its citizens, or Afrikaner adherence to representations of and aspirations to exclusivity.

necessarily the impact of the lifting of censorship for its own sake. My discussion will, however, return to the realm of visual culture and its control.

By the early 1990s it was clear that South Africa was decisively committed to political and social change; the country's first democratic elections in April 1994 marked the definite shift away from formalised Afrikaner minority rule. With the official termination of apartheid governance, the Afrikaner political elite and the Christian nationalism it professed lost the political power to define broad-scale identity – most specifically as it pertains to 'the Afrikaner' (Vestergaard 2001: 22). During the years of apartheid rule the maintenance of Afrikaner identity greatly relied on the certainty of the support provided by political power to ensure an imagining and representation of cohesion and homogeneity. An uncertain political position of the early 1990s and the official demise of apartheid in 1994 irrevocably destroyed this formerly stable relationship between Afrikaner nationalist identity, in terms of both politics and culture, and the modes of state endorsement that propagated and propelled it (Davies 2009: 2).<sup>32</sup> This identity, for the first time since its emergence in the early 20<sup>th</sup> century, found itself in flux – subjected to the uncertainty of its political displacement, but also to a pluralising impact on identities, the latter due both to the Afrikaner's political diminished, and more vulnerable, position and the effect of increasing globalisation. This meant that more diverse positions for identification were produced in the post-apartheid context, making the possibilities for Afrikaner cultural identification "more positional ... more plural and diverse; less fixed, unified or transhistorical" (Friedman 1999: 117).

Degenaar asserts that "postmodernism assumes that there is a plurality of ways of understanding and that a more tolerant approach to differences is called for" (1996: 55). Within a postmodern framework, identity is open to the possibilities of probing, plurality and instability. To an embryonic post-nationalist Afrikaner cultural identity and Afrikaner cultural projects, postmodernism meant an emphasis on the acknowledgement of fragmented and multiple identities, characterised by fractures of the self and traces of the other, a sense of humour, parody and an embrace of irony. The emphasis falls on a more empowered individual who is mature enough to make her/his own decisions away from patronising guidance. In spite of a loss of agency that interpellation to ideological state apparatuses (Althusser 1971) and disciplinary measures (Foucault 1979) imply, and still exert in a postmodern context, along with the increasing influence of global consumerist psychology, the individual is given power in the possibility of enacting her/his own position of identification, in a

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<sup>32</sup> Sarah Nuttall describes the mid-1990s onwards as a significant period for the definition and identification of the notion of, not only Afrikanerness, but also of 'whiteness' as a whole (2009: 13), since this period signalled that "the ways in which whiteness began to be looked at as the embeddedness of race in the legal and political fabric of South Africa started to crack" (Nuttall 2009: 13).

process of characteristically postmodern self-awareness. Andrew Nash illustrates why postmodernism has been so influential in South African society and processes of identification in the 1990s:

[First], it provided a world-historical framework within which arguments for pluralist politics could be developed and extended; second, it provided a challenge to conservative ideologies – particularly within the sphere of culture – which were either resistant to modernity, or at best ambiguous about it (2000: 349).<sup>33</sup>

The lived experience of Afrikaners under apartheid rule was arguably more diverse and fractured than would appear looking at the popular culture and print media of the day, but this is the exact point of contention. In attempting to control the sphere of representation, the government effectively created a skewed archive, which inevitably leads to a flattened remembrance of identity politics under apartheid.<sup>34</sup>

Following a period of financial, cultural and political isolation, the sudden exposure to global culture became increasingly significant. South African culture, and specifically Afrikaner cultural identity, could no longer be represented as only localised, exclusive and separated; Davies says that, “globalisation is considered here as one of the foremost explanations for the realignment and possible reconfiguration of Afrikaner identity” (2007: 358). The post-apartheid, postmodern, post-nationalist mode of Afrikaner identification and citizenship is characterised as one which “aspires to be global even as it registers a vague sense of national belonging that is also compatible with other modes of being in the world” (Comaroff & Comaroff 2005: 43). Plural Afrikaner identifications therefore emerge from these structural circumstances – identifications which are subjective definitions of ‘Afrikanerness’, intersecting with, and referring back to, various other identities such as class, race, age, language and gender. Post-apartheid Afrikaner identifications and the different local and global registers influencing them can be described as “entangled” (Nuttall 2009). These influences, no longer exclusive and separated, recognise their traces in one another and overlap to find new ways of being that are not always unambiguous or freed from past prejudices and affectations, or even conservatism.

Mads Vestergaard speaks of two major divisions in post-apartheid Afrikaner identity, and he uses notions borrowed from Pierre Bourdieu to describe them, namely orthodoxy and heterodoxy (2001: 19).<sup>35</sup> Orthodox Afrikaners try to resist post-apartheid social and political changes and prefer to cling

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<sup>33</sup> While Nash’s explanation tends to polarise ‘modernity’ and ‘postmodernity’, the emphasis I wish to place on this distinction does not exclude them from one another. In using these concepts I want to illustrate the former’s emphasis on an essential, ‘homogenous’ and separate Afrikaner cultural identity, as rhetoric of modernity, and the postmodern contention of simultaneously recognising this tendency of modernity, while absorbing it into the hybrid processes and representations of identity that postmodernism gives rise to. In the case of this study this application pertains to expressions of identification within the realm of the visual.

<sup>34</sup> *Loslyf*, as cultural artefact, plays on this ‘flattened remembrance’, resulting in views of the magazine as ‘transgressive’ and ‘alternative’ to normative conceptions of Afrikaner cultural identity.

<sup>35</sup> Bourdieu uses the terms ‘orthodoxy’ and ‘heterodoxy’ in the fields of sociology and anthropology when he refers to beliefs and reactions that imply an “awareness and recognition of the possibility of different or antagonistic beliefs” (1977:

to values established by Christian Nationalism. According to Vestergaard, these ‘anxious Afrikaners’ react to political displacement, Calvinism and the Afrikaans language’s loss of social centrality, racial equality (and affirmative action), and the changing status of Afrikaner symbols (history, monuments, street names, religious holidays, etc.) in a sceptical manner. Melissa Steyn adds that if this supposed grouping is anxious, it is because of their perceived “cultural marginalisation” and a fear that the previous centrality of these “stable” cultural values is irretrievably lost (Steyn 2004: 160). They perceive the current instability in their identity, which was formerly represented as unified and monolithic, as a threat and therefore tenaciously attempt to adhere to former modes of cultural identification.

In contrast to orthodoxy, heterodox<sup>36</sup> Afrikaners embrace those challenges that the post-apartheid context offer to their process of identification; this group finds the opening of the social field for Afrikaner cultural repositioning an exciting prospect. As with orthodox Afrikaners, these ‘alternative identities’, very common among young artists, “politicise Afrikaner identity and display a high degree of self-consciousness ... [but] they are extremely sceptical of the established values long associated with the group” (Vestergaard 2001: 34). ‘Alternative Afrikaners’ question and play with the taboos associated with a Calvinist morality and Christian nationalism, they ridicule and parody Afrikaner symbols, iconography and history, and are open to a new identity with fluid boundaries – subject to various local and global influences.

The means of Afrikaner identification in a post-apartheid context can, however, not be contained solely by these two perhaps too diametrically opposed definitions. Homi Bhabha (1994) argues that the processes of culture and cultural identification are not contained, but are characterised by transit, negotiation, hybridity and “interstitiality” (1994: 2-4). The ‘new’ means of constructing Afrikaner cultural identity and its representations are supported by the democratic and more liberal post-apartheid constitution, seemingly tolerating a diversity of opinions and constructed identities, whether obstinately conservative or ironically alternative, without running the risk of legal persecution or without being ostracised from a ‘homogenous’ cultural grouping. Within this post-apartheid context

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164) within social systems regarding socio-cultural practices. Orthodoxy is normative, traditional opinion which aims, mostly unsuccessfully, at restoring the doxa – the experience by which “the natural and social world appears self-evident” (Bourdieu 1977: 164) – in a society. Orthodox discourse implies a sense of censorship to attain an “official way of speaking and thinking the world” (Bourdieu 1977: 169). In opposition to this conventional way of thinking is heterodoxy, which is enabled by diverse available options and “the existence of *competing possibles* ... [and] the sum total of the alternatives not chosen that the established order implies” (Bourdieu 1977: 169). Heterodox discourse is characterised by systems of euphemisms and plural ways of thinking and speaking about the world.

<sup>36</sup> In examining literary and cultural criticism since the 1994 political transition in South Africa, Nuttall distinguishes between two streams of tendencies also reflective of these divisions. The first affirms “continuity with the past, producing a critique based on reiteration and return, and an argument in the name of that which has not changed in the country” (Nuttall 2009: 17). The second tendency “approaches the prognostics of change in terms of a representational shift, according to a more future-inflected politics” (Nuttall 2009: 19). These divisions that Nuttall highlights therefore coincide with the differences in Afrikaner attitudes towards the changing contexts in which their processes of identification reside.

the media become increasingly important in processes of identification as they provide representational models to identify with and can potentially aid in the creation of selfhood (Durham & Kellner in Viljoen 2008: 312). In accordance with Anderson's (1983: 41-49) views on the printing press and its relation to national identities, a 'new' South African consumerist environment illustrates the links between mass media consumption, processes of identification and a re-imagining of Afrikaner culture, an imagining which Degenaar asserts has as its function the "creative continuation to exist" (2000: 313).

### **2.3.2. Democracy, globalisation and pornographic media in South Africa**

A good deal of education is necessary before one realises that the wildest sensual notion of which he or she can conceive is merely a familiar part of the wild notions conceived by humans, male and female, throughout history. To publicise it no more signifies any sort of liberation or revolution in the sexual mores of the moment than would be the declamation of the multitude of ways one may, in imagination, quench his or her physical thirst. – G Gordon (1980: 94)

Democracy and globalisation in the South African socio-political spheres reflected and instigated the new-found freedom, democracy and globalisation in the media and communications scene which the new political dispensation supported. Jean Baudrillard's description of the collapse communication enables between private and public space is applicable to the post-apartheid South African instance:

Certainly, this private universe was alienating to the extent that it separated you from others – or from the world, where it was invested as a protective enclosure, an imaginary protector, a defence system... We are [now] no longer part of the drama of alienation; we live in the ecstasy of communication... All functions abolished in a single dimension, that of communication. That's the ecstasy of communication (2007: 56-57).

The constraining control that the apartheid lawmakers executed over publications, and especially sexual expressions, created, or rather represented, this 'protective enclosure', 'imaginary protector' and 'defence system' Baudrillard speaks of. Stringent regulations alienated South African society from global modes of communication (and eventually by means of economic sanctions), but it also distanced citizens from one another in a denial of diverse expressions and representations of sexuality. Global modes of communication allowed for a diversity of expression in the South African media, but simultaneously conflated expressions by universalising representations. With the influx of mainstream pornographic media into the South African publication scene, the 'ecstasy of communication' was never illustrated more literally.

By the early 1990s it became increasingly clear that South African society was advancing toward a complete social and political revolution (Giliomee 1997: 117-118), but “tremendous confusion existed regarding how this affected censorship” (Stemmet 2005: 207). A sense of openness in terms of political speech and expression was deemed necessary in the period around South Africa’s first democratic elections in 1994. As a result, parliament repealed the clauses of the Publications Act 42 of 1974 that inhibited freedom of political expression; in the 1993 Annual Report of the Department of Home Affairs the Publications Appeal Board announced that “the political sting has for all purposes been removed from publications control” (In Stemmet 2004: 223). It appears that, in this period of partial lenience in terms of the freedom of expression, publishers and distributors of pornographic material seized the opportunity and interpreted the *laissez-faire* approach as applicable to sexual expression too. In 1991 censors examined 13 publications classifiable as pornography; this number increased to 259 by 1993 (Department of Home Affairs 1994 in Stemmet 2005: 207).

This reaction by publishers was encouraged when it became certain that, after the 1994 elections, South Africa would adopt a new and liberal constitution in which freedom of expression was not to be a mere sporadic indulgence, but that it would be guarded as a fundamental human right. The Interim Constitution came into effect soon after the elections, while a new Publications Act was drafted to replace the stringent 1974 Act. The Interim Constitution was in direct conflict with the stipulations of the still effective 1974 Act, which regarded censorship and publications control as of the utmost importance. As a result the rulings of censors could be overturned in court since they were based on an unconstitutional law, but according to this law, the Interim Constitution was illegal in its liberal stance. The contradictions between the stipulations of these two measures of control motivated “a number of entrepreneurs ... [who] were poised to exploit the opportunities they envisaged opening up for them as a result of the rights guaranteed by the Constitution” (Department of Home Affairs 1994 in Stemmet 2004: 223). Ryk Hattinck explains that during this period the demise of the *ancien régime* was celebrated and everyone, especially the publications entrepreneurs, wanted to gain as much ground as possible in the new financial market and the globalised media scene, in the context of more relaxed control, before the possibility of regulations of the new dispensation might impede their endeavours (Personal correspondence, 4 November 2012).

In 1993 the ‘big three’ local versions of international pornographic publications, among other smaller yet still popular titles, were launched in South Africa. These were *Penthouse SA*,<sup>37</sup> *Playboy SA*<sup>38</sup> and

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<sup>37</sup> *Penthouse SA* was a local version of the British *Penthouse*, founded in 1965 by Bob Guccione. Initially the magazine contained lifestyle articles combined with soft-core pornographic pictorials that, during the later 1990s, evolved into hardcore material. In the period January to June 1994 Stemmet maintains that *Penthouse SA* sold a monthly average of 86 882 copies (2004: 225). The magazine was published by Essay Media as a monthly publication.

<sup>38</sup> *Playboy* was launched by Hugh Hefner in the United States in 1953. Since its inception the magazine became the seminal publication to be imitated in the field of “soft porn” and “men’s entertainment” magazines (Dines 1995: 254). *Playboy* and

*Hustler SA*.<sup>39</sup> By this time the local publication *Scope* was still in circulation, but was not prepared to be as explicit as *Penthouse SA* and *Hustler SA*, and as a result the magazine closed down in 1996. *Playboy SA*, characterised by its “stylised nudity” (Van Rooyen 2011: 74) and relatively soft content, did not satisfy the needs of the evidently skin-famished South African market – sales were poor and the local publication was terminated after only a year of publication. *Penthouse SA*, known as a relatively soft and slick publication (Stemmet 2004: 223), was more popular and, at times, more notorious than the ‘conservative’ pornographic magazines, but still had a more conventionalist approach than the hardcore and daringly explicit *Hustler SA* (Van Rooyen 2011: 75). Ralph Boffard, *Penthouse SA*’s chief executive said he would not allow the photographs in the magazine to succumb to a standard of what he called “gutter sex” (In Van Rooyen 2011: 75). However, it appeared that representations of “gutter sex” and more graphic material was what the South African market wanted; *Penthouse SA*’s sales declined, whereas there was a time when the publication sold over 100 000 copies per month (Van Rooyen 2011: 75). In contrast, *Hustler SA* continued growing in popularity – in 1994 it was the second highest selling pornographic publication, after the already well-established *Scope*.<sup>40</sup> *Hustler* was arguably the most hardcore publication on the South African market at the time. In 1994 alone the August, September, October, November and December issues of the magazine were banned by the Publications Act 42 of 1974, even though the Interim Constitution was already effective. Although pornography was still illegal in 1995, the South African pornography industry, including video material and consumer magazines, was worth about R25 000 000 per month (Stemmet 2004: 225). This early success of the pornography industry illustrates Hattingh’s contention that, at this particular historical moment, the interest in pornography was higher precisely *because* it was forbidden (Personal correspondence, 6 April 2013). The economic interest in launching an Afrikaans pornography magazine – and then one teeming with elements of the ‘local’ in contrast to international publications – was therefore validated. It seems that, in terms of marketable relevance, *Loslyf*’s launch was just in time to still capitalise on a consideration of the ‘forbidden’. A consistent thematic consideration throughout Chapters Three, Four and Five is whether *Loslyf* succeeds in providing a counter-cultural representation of sexual identity, in Afrikaans, in terms of the masculine – especially since its publication may be considered relatively belated regarding the magazine’s

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the lifestyle it became associated with “involves the consumption of numerous upmarket commodities as a way of capturing the ultimate prized commodity: lots and lots of attractive, young, big-breasted women, just like the ones masturbated to in the centerfold” (Dines 1995: 254-255). The South African version reflected this connotation and was published as a monthly magazine by Times Media. According to Stemmet, *Playboy SA* sold 97 371 monthly copies, in the period January to June 1994 (2004: 225).

<sup>39</sup> *Hustler SA* was launched as the local version of the hardcore and self-consciously low-brow American *Hustler*, founded by Larry Flynt in 1974. The South African version was published by Joe Theron’s JT Publications, which also published *Loslyf* in 1995. In the period January to June 1994 Stemmet maintains that *Hustler SA* sold 103 780 copies per month (2004: 225).

<sup>40</sup> During the period January 1994 to June 1994 *Scope* sold 163 844 monthly copies and *Hustler SA* 103 780 (Stemmet 2004: 225).

potential for cultural subversion. This ‘subversion’ is only really evident as such when compared to the globalised genre of populist ‘soft’ pornography as a normative representational practice.

The sudden and mainstream visibility of en masse sexual representations in consumer magazines raises the question of how these representations simultaneously reflected and influenced post-apartheid South African culture. Narunsky-Laden says of consumer magazines:

[They] are documents or sources of data which generate new understandings, images and concrete instructions for recommended social and individual conduct ... the magazines function on several different, yet interrelated levels: they are instrumental in establishing new praxes of everyday social, cultural and behavioural norms for their target readerships, organised largely through a new range of middle-class goods, lifestyles and cultural activities (2008: 131).

In the burgeoning South African consumer market, influenced greatly by global capitalist and cultural tendencies, the post-apartheid print media supported the imagining of new identities in terms of ‘social, cultural and behavioural norms’, but what do these norms entail when the media are pornographic in nature? Sam Pryke hints at the universality of pornographic expression, its norms and its role in society thanks to its place in consumer culture: “At an interpersonal level, it may well be that pornography, unquestionably one of the great commercial successes of globalisation, is shaping common, predictable and ritualised expressions of sexual desire” (2009: 125). Because of the mainstream and commercialised channels through which sexuality is disseminated in the post-apartheid context, it breaks away from the private and secret sphere to which it was relegated through former means of control. The sexual becomes social and the personal becomes political in a manner that is reflective of the way that globalised sexual expression “is of major economic significance in the cultural capitalism of the twentieth century” (McNair 2002: 6).

In contrast with the supervised, state-endorsed representations of sexuality under the paternalistic apartheid government, post-apartheid pornographic representations of sex diverge from views of sex and sexual relations as biologically reproductive and ‘useful’. Pornographic media entice the consumer since they represent the secrets and fantasies of private sexual desire in a universal and public manner. While South African pornographic media of the early 1990s transgressed the taboos of community standards, or rather the representations and ‘official’ versions thereof, they succeeded in uniting their consumers in the imagining of an identity of a different type, new to South African society and especially Afrikaner imagination at the time. This is an identity which publicly unites consumers of pornography as humans confessing their own sexuality and admitting their private desires in spite of monolithic representations of ‘appropriate’ sexual expressions and moral identity.

Baudrillard says that a “private universe”, enabled by “protective enclosure”, is “certainly alienating” (2007: 56). In the apartheid instance, alienation brought about by ‘protective enclosure’ and “an imaginary protector” (Baudrillard 2007: 56), enabled a “society of spectacle ... and the spectacle, even if alienated, is never obscene” (Baudrillard 2007: 56). However, with the influx of formerly repressed pornographic material onto the South African media scene, and the collapse between public morals and private desires in a globalised and publicised format, communication, in its transparency, becomes obscene. Baudrillard asserts that,

[obscurity] begins precisely when there is no more spectacle, no more scene, when all becomes transparent and immediately visible, when everything is exposed to the harsh and inexorable light of information and communication (2007: 56).

Describing this sense of exposure, Brian McNair concurs with Bryan Appleyard’s view that “the new sexual revolution is all about flattening sex until it becomes just one more product on the counter of consumer choice” (2002: 7). It seems that, just as the state-endorsed representations of sexuality under apartheid censorship may not have been representative or signifying of the ‘real’ and diverse sexualities it sought to contain, so post-apartheid representations do not necessarily reach out to a signified reality as much as to yet another signifier – the democracy and freedom of expression which enable expression. The potentially defiant qualities of pornography reside in its processes of signification, especially in a society ‘liberated’ from stringent prohibitions on sexual expressions, such as the South African instance, and especially the ‘morally pure’ Afrikaner community. The obscenity in this context is therefore not one that is seen as the ‘taboo’ material of sexual expression itself, but it is “the obscenity of the visible, of the all-too-visible, of the more-visible-than-the-visible. It is the obscenity of what no longer has any secret, of what dissolves completely in information and communication” (Baudrillard 2007: 57).

In Chapter Three I examine the inception of *Loslyf* as it is situated in the contexts of both supervised sexuality and a capitalist circulation of the sexual. I investigate the various literary and socio-political influences that gave rise to and enabled its publication and reception in Afrikaner society before I discuss the collaborators who worked on the magazine and the contributions they made to this Afrikaans pornographic publication. The focus falls predominantly on Ryk Hattingh<sup>41</sup> as first editor of the magazine and major source of information for this study’s grasp on *Loslyf*’s beginning and being. Furthermore Chapter Three and the subsequent analyses in Chapters Four and Five focus on the first year of the magazine’s publication, since this is the period in which *Loslyf* appears to be most

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<sup>41</sup> Ryk Hattingh worked as a journalist at the anti-establishment newspaper *Vrye Weekblad* from 1989 to 1993 before starting at *Die Suid-Afrikaan* until 1995. He edited *Loslyf* between June 1995 and May 1996. His debut book, *Die tonnel*, was published by Taurus Publications in 1984; his subsequent *Markus vermoed n verhaal* (1987) and *Ignatius Brand* (1990) were also published by this house. In 1997 Human & Rousseau published Hattingh’s autobiographical *Witskrif*. Hattingh currently lives in New Zealand with his family, where he works as a cobbler (Hattingh Personal correspondence, 4 November 2012).

differentiated from international publications, in other words most culturally assertive, but also because it is the ‘creation narrative’ of *Loslyf* that is most resonant with the theme of the ‘alternative’.

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## CHAPTER THREE

### ALTERNATIVE TO WHAT? RYK HATTINGH AND THE INCEPTION OF AN AFRIKAANS PORNOGRAPHY MAGAZINE

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*Ek het nooit rêrig vat gekry aan die term ‘alternatief’ nie, alhoewel hulle gesê het dat ek dit ook is.*

I have always struggled with the term ‘alternative’, even though I was labelled as such too. – R Hattingh (Personal correspondence, 6 April 2013)

#### 3.1. Introduction

In *The psychology of imagination* (1961) Jean-Paul Sartre raises the question of “what ... a consciousness [must] be in order for it to possess the power to imagine” (1961: 260). In answer to this questioning about the necessity for, and function of, the ability of an individual or community to actively imagine, Sartre eventually arrives at the conclusion that “[w]e now can see what the essential requisite is in order that a consciousness may be able to imagine; it must have the possibility of positing an hypothesis of unreality” (Sartre 1961: 265). In Chapter Two various moments or instances of collective imagining were cited in terms of their ostensible subversion of a perceived (if not always real) ban on sexual imagination under an apartheid censorship regime and ethos. The 1990s saw a number of explicitly pornographic international publications such as *Hustler SA* and *Barely Legal* rise to the fore. The monthly publication *Loslyf*, however, was the only one in this genre to couple the explicit portrayal of ‘sex’ with a local-sounding rhetoric, speaking to and from within a specific socio-cultural community. For a variety of reasons *Loslyf* garnered more attention (from readers and social commentators) at the time of its first publication than any of the existing pornography magazines had received, and it has subsequently been a recurring theme in academic investigations of post-apartheid iconoclasm, particularly when focussing on the representational politics of a grouping of South Africans wrestling with the designation ‘Afrikaner’.<sup>42</sup>

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<sup>42</sup> As discussed in Chapter Two, the specific socio-political moment of *Loslyf*’s launch saw negotiations of former conceptions of Afrikaner cultural identity. To investigate *Loslyf* as a cultural product that reflects and emphasises such re-evaluations highlights the ambiguity of the magazine as project of consumption and/or contestation. Both Hattingh and *Loslyf*’s contributors distanced themselves from, and at times openly ridiculed, specific manifestations of hegemonic white Afrikaner manhood. Pornography, as medium of ‘resistance’, however, confirms a sense of power bestowed on the audience of the magazine – in this case mostly Afrikaner/Afrikaans men. Hattingh proposes to have attempted a broadening of the scope of Afrikaner cultural identification (Personal correspondence 6 April 2013), but *Loslyf*, as sex magazine, inevitably narrows this cultural identification in terms of the gendered power relations involved. Specific instances of both the challenging of, and conforming to, such normative representations will be discussed in Chapters Four and Five.

Thomas Blaser notes that “particularly in times of vast transitions, such as the movement away from apartheid to democracy, our social imaginary is transformed as a new moral order emerges” (2012: 9). The shift from one political context and visual economy to another is necessarily oversimplified in a narrative account of transformation and change, but this simplicity is perhaps useful in understanding the mythic construction of culturally loaded sexualities as they emerged and receded in response to fickle and over-stimulated publics. Regarding the imagining and formation of publics through media circulation, Michael Warner comments that,

from the concrete experience of a world in which available forms circulate, one projects a public... This performative ability depends, however, on that object’s being not entirely fictitious – not postulated merely, but recognised as a real path for the circulation of discourse. That path is then treated as a social entity (In Hofmeyr 2004: 25).<sup>43</sup>

The public or imagined cultural identity reflected, produced and voiced by a magazine like *Loslyf* is not entirely fabricated, but needs a sense of fiction against which to posit itself as an existing social entity. Cultural representations circulate discursively, enabling publics and influencing the way an imagined public thinks of itself and socially expresses itself; thus a measure of reductive sorting and story-telling is implied in the mythology the magazine creates as well as the process of recounting its beginning and being.

In a dialectical manner, the unreality from which *Loslyf*’s imagining is enabled was once perceived as equally real, albeit also represented – in turn itself enabled by fictitious convictions regarding sexual expression at the time of its own imagining. Writing of human sexual appetite, Susan Sontag says that “if untampered with, [it is] a natural pleasant function” and adds that “‘the obscene’ is a convention, the fiction imposed upon nature by a society convinced there is something vile about the sexual functions and, by extension, about sexual pleasure” (1979b: 103). As seen in the previous chapter, the result of an over-exertion of the ‘obscene’ under the Publications Acts of 1963 and 1974 is the repression of certain modes of communication, leading to the appearance of the South African literary and media sphere as “sexless and pure” (Hattingh, Personal correspondence, 6 April 2013), but sanitised to appear as such in a way that is not entirely unknown or unseen. Sontag describes the effects of such absolutism:

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<sup>43</sup> In line with Warner’s comment on the cultural currency of products of media circulation, cultural theorist Judith Butler says of the nature of bodies: “Always already a cultural sign, the body sets limits to the imaginary meanings it occasions, but is never free of an imaginary construction. The fantasised body can never be understood in relation to the body as real; it can only be understood in relation to another culturally instituted fantasy, one which claims the place of the ‘literal’ and the ‘real’” (Butler 1990: 71). The same manner of imagination, fantasy/fiction and performativity instruct and construct the cultural codes underpinning a public and the media circulation that aids the imagination of this public, as well as the performance of the physical bodies through which it enacts its fantasies. For this reason an imagined public cannot be understood as separated from other ‘culturally instituted fantasies’ – the mythologising aspect of *Loslyf* as cultural sign reflects and produces a “path for the circulation of discourse” (Warner in Hofmeyr 2004: 25) through which a public imagines and performs itself. Butler’s view on the performative quality of gender identity specifically will be briefly revisited in Chapter Four.

[There is a] spill-over into public dishonesties in which people tend to respond to news of the sexual pleasures of others with envy, fascination, revulsion, and spiteful indignation. It's from this pollution of sexual health of the culture that a phenomenon like pornography is derived (1979b: 103).

In this way, the publication of *Loslyf* became inevitable in a post-apartheid society, constitutionally liberated from moral and legal restrictions on sexual expression. *Loslyf*, as a project under Ryk Hattingh's editorship, can be understood as a "path for the circulation of discourse" (Warner in Hofmeyr 2004: 25) as the magazine ostensibly speaks of and to a public representationally enabled by this abject and liminal<sup>44</sup> cultural product – "the obscenity of what no longer has any secret, of what dissolves completely in information and communication" (Baudrillard 2007: 57).

This chapter comprises a narrative account of the inception of *Loslyf* as an expression and imagining enabled by the shift in contexts discussed in Chapter Two; this shift is one way of highlighting and bringing to consciousness the element of 'unreality' and impossibility regarding certain modes of expression and visualisation, particularly by means of the intuitive imagination of Ryk Hattingh. With this goal of constructing a narrative in mind, I explore certain literary and socio-political influences that enabled *Loslyf*'s arguably belated publication in the mid-1990s. I introduce the collaborators who were conceptually invested in the magazine, their backgrounds, and the contributions they made to this "first mainstream Afrikaans sex magazine" (Hattingh, Personal correspondence, 20 March 2013).

### 3.2. A moment of possibility

The 1995 launch of *Loslyf* would not have been possible without the influence of various South African institutions, people, other publications, and an overall atmosphere of "ridicule, disillusionment, malaise and creativity" (Davies 2009: 109) during the contentious 1980s. The eighties were instrumental in creating the context for the publication and eventual reception of *Loslyf*, not least because of a more public subversion of conventional cultural standards, and the questioning of hegemonic ideals that emerged and developed during this decade. The changes in the South

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<sup>44</sup> I would not like to pursue the issue of the "abject" here but it might be illuminating to briefly question the liminality or marginality of *Loslyf* – this magazine was arguably not as marginal or 'outside' of culture as the little magazines (to be discussed later) were. Hattingh understood the intricate job of balancing accessibility with a sense of transgression, elements of both 'high' literature and 'low/popular' media, and knew he could only sustain this tension for a year at most, leading to his predetermined involvement in *Loslyf* for 14 months and 12 issues. Hattingh says about his role in the publication of the magazine: "*Loslyf* was my magazine. From beginning to end. I decided what goes in, I decided who says what" (Personal correspondence, 17 March 2013). Hattingh's perception of his editorial role highlights the tenuousness of 'fiction' or imagination in generating a sense of tension, drama or conflict in the reader – an imagination that in this instance had its origins in the myth-making of one man. Questioning the liminality of the magazine raises a suspicion that the singularity of Hattingh's directorial role makes the magazine feel more transgressive than it really is (whether in terms of sexual representation or literary avant-gardism). However, the positing of *Loslyf* as a liminal cultural product enables the perception that the magazine can enable a sense of "cultural hybridity" (Bhabha 1994: 5), as the possibility extends to identity formation and the hierarchies to distinctions of culture, class and taste.

African socio-political context, as perceived to be directly influencing the Afrikaner paradigm, along with an advancement of mass consumption, were reflected by consumer media products and enabled a diversified and expanding imagining of identities (Narunsky-Laden 2008: 129-133).

It was not only printed media that played an important role in the expansion of the cultural influences to which South Africans were exposed during the 1980s. South Africa also entered the “videosphere” (Rossouw 2008: 34), albeit late in comparison with international standards, after the introduction of television in 1975. Johann Rossouw explains the significance of the ‘videosphere’ specifically with reference to the Afrikaner imagination, insofar as this imagination could be described as a consolidated or interrelated cluster of differing ideas. He contends that the result of the late entry of television in South Africa “is that the formidable institutional and ideological cohesion, characterising Afrikaners by the late 1960s, started to crumble by the late 1970s, and was an outdated phenomenon by the early 1990s” (Rossouw 2008: 34, my translation). With the growing influence of generalised western cultural and political ideas via television, a homogenous Afrikaner identity and attitude became increasingly difficult to synthesise, control and represent by restrictive state-controlled expressions and publications. Television added elements of immediacy, proximity and undeniability to viewers’ experiences of culture, and most importantly, political and news events, making opposition to the socio-political context of the time much easier. Rossouw contends that television enabled a shift in emphasis away from Afrikaner state control towards the power of individualism: “in 1975 TV placed the most important medium of communication back into the hands of individuals, something that was finalised with the NP’s loss of power in 1994” (Rossouw 2008: 34, my translation).

An increase in internal cultural and political discord within the Afrikaner grouping, characterising the 1980s, was a continuation of the legacy of the *Sestiger* writers during the 1960s.<sup>45</sup> While much of the ‘mainstream’ literature from the 1960s was concerned with “issues of individual and collective identity” (O’Meara 1996: 127), along with the struggle of Afrikaans to establish itself, “the perceived history of oppression by the British and ... the devastating impact of urbanisation” (O’Meara 1996: 127), the *Sestiger* writers were distinctively subversive of the representation of a singular and monolithic Afrikaner cultural identity.<sup>46</sup> These writers were opposed the “smug, provincial

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<sup>45</sup> These writers included André P. Brink, Breyten Breytenbach, Ingrid Jonker and Jan Rabie.

<sup>46</sup> The fluidity of the boundaries between ‘mainstream’ and ‘margin’ is illustrated in the complications involved in categorising Afrikaans literature from the 1960s in either division. Louise Viljoen (Personal correspondence, 4 September 2013) explains that the work of the *Sestiger* writers did “experiment with new forms and techniques ... [the] content [was] usually strongly politically tainted and [was] mostly anti-government”; these writers, she states, protested against the Publications and Entertainments Act 26 of 1963 through the type of work they did and by participating in a nationwide petition during this decade; the *Sestigers* could be viewed as marginalised because of the way in which they contravened the Act. On the other hand, she adds, “as Afrikaans ‘literature’, their work quickly became mainstream... In spite of the fact that they were opposed to the political status quo, their writings were positively reviewed by the literary establishment ... they won literary awards, their works were published, included in anthologies and prescribed”. The way in which the work of the

materialism of the newly emerging Afrikaner urban middle class” (O’Meara 1996: 127) and intended to provide an alternative depiction of this social class. With this critical, cynical and undermining approach towards the representation of a sacred Afrikaner cultural unity, as proposed by social institutions, a precedent was established for the somewhat more visible and explicit derision, also developed to target Afrikaner political ideology, displayed by the 1980s dissenters.

The 1980s was a tumultuous decade in South African history. At the start of the decade the National Party was in power, under the leadership of PW Botha, although this power was already internally questioned, disputed and splintered.<sup>47</sup> Ryk Hattingh remembers that this situation of peripheral opposition changed towards the end of the decade, since by then “the Mass Democratic Movement<sup>48</sup> had made the country somewhat more visibly ungovernable, which inevitably sped up the crumbling of Afrikaner power in favour of a government led by the African National Congress (ANC)” (Personal correspondence, 4 November 2012). While a significant number of white Afrikaners still felt compelled to support apartheid ideologies (Giliomee 1997), the 1980s were the first years that resistance against the old regime, and its professed unity of an Afrikaner political and cultural identity, really came from Afrikaners themselves, albeit on the fringes (Davies 2009: 104-105).<sup>49</sup> Protests by White middle-class Afrikaners made it clear, on various fronts, that the National Party’s hegemony was starting to crumble – even the “Afrikaner elite recognised [at this time] that remaining at an impasse was ... dangerous” (Giliomee 1997: 132). Cultural movements, like the Voëlvry<sup>50</sup>

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*Sestigers* slips between the boundaries of ‘mainstream’ and ‘margin’ coincides with the taxonomies of ‘high’ and ‘low/popular’ culture and the elements of taste and class associated with these. The use of these delineations in this study mimics the reductive prejudice of cultural censorship under the National Party and its preference for easy classification. I am conscious of the instability of the boundaries between these terms and the way in which the ‘centre’ and ‘fringe’, ‘mainstream’ and ‘margin’, inform one another and at times become indistinguishably interwoven.

<sup>47</sup> The most notable Afrikaner political split occurred in 1982 when conservative members of the National Party left government to form the oppositional and even more right-wing Conservative Party.

<sup>48</sup> The Mass Democratic Movement (MDM) was launched in 1989 through a formal association between the United Democratic Front (UDF; a non-racial coalition political organisation formed in 1983) and the Congress of South African Trade Unions (COSATU). On 2 August 1989 the MDM organised a national protest involving and encouraging acts of civil defiance throughout South Africa. During this campaign police restraint was used for the first time in the history of apartheid at a civilian march (Author unknown s.a. [www.sahistory.org.za](http://www.sahistory.org.za)). After the 1989 campaign further permissions were granted for similar marches; this marked a significant turning point in the reaction of the previous dispensation to anti-apartheid movements and demonstrations (Author unknown s.a. [www.sahistory.org.za](http://www.sahistory.org.za)). The MDM therefore contributed to the possibility of visible defiance against previously unquestionable ideals.

<sup>49</sup> Nadine Gordimer writes of the growing dissension amongst young Afrikaans individuals in the 1980s: “Concurrent with the engagement in the political struggle for the end of apartheid, there exists an awareness of the need for a new conception of culture” (1988: 256). These few individuals aimed to find alternative forms of identification, removed from the state-endorsed modes of representation of Afrikaans cultural identity.

<sup>50</sup> Voëlvry literally translates to ‘feel free’ or ‘free as a bird’, which provided ironic commentary on the socio-political situation in South Africa. The word figuratively translates as ‘open game’, referencing the state of emergency in the mid-1980s and the police policy regarding arrests during this time. The main proponents of the group were musicians Koos Kombuis (André Letoit), Johannes Kerkorrel (Ralph Rabie) and Bernoldus Niemand (James Philips) - “it was not only the lyrics, but the music too that was capable of giving offence” (Barnard 2006: 148). The artists of this movement were labelled as unsophisticated anarchists by the establishment, but they succeeded in providing an alternative expression of Afrikaner culture in a way not previously associated with the Afrikaans language. They did not reject the traditional Afrikaner identity, but wished to broaden the concept signified by the term by using irony to reappropriate elements of this identity within a new formulation.

musical phenomenon, and political activist groups, such as the End Conscription Campaign,<sup>51</sup> drew further attention to, and support for, the rise in strength of an alternative and divided Afrikaner identity.

This alternative faction of younger Afrikaners candidly made clear their rejection of “the many sacrosanct pillars of apartheid and the nationalist establishment so revered by their parents” (Davies 2009: 117). Representations of a hegemonic and monolithic mode of Afrikaner identification, and the ideologies underscoring such representations, as set out in Chapter Two, was drawn into question by this group intent on identifying themselves as Afrikaners on their own terms. Rebecca Davies explains the targets of protest during this decade as being “the politics, ideology, language and identity of Afrikanerdom itself; in short, [it was] perhaps the most eloquent statement of the historical failure of the once-sacred ethnic mission” (2009: 108-109).

In the midst of the anxieties of a faction of Afrikaners regarding their safety and their survival in physical, political and cultural terms (Giliomee 1997) at a time of socio-political uncertainty – indicating to them an equally uncertain future – “few could have anticipated the intensity or depth of this wholesale rejection of Afrikaner hegemony and identity amongst the young” (Davies 2009:117). The assertion of Afrikaners’ rejection of conventional means of identification as ‘wholesale’ is debatable; as stated in Chapter Two, many chose to adhere to traditional definitions of Afrikanerdom even in a post-apartheid context (Vestergaard 2001: 19-34). Even so, through the dispute about the dominant ideals and identity associated with an Afrikaner grouping, the 1980s were essential in helping to prepare the social context and imaginary of Afrikaners as a target market for the publication and reception of *Loslyf*. The questioning of *Loslyf* as ‘alternative’ seems to resonate with an inquiry as to the magazine’s significance. This investigation into the literary and socio-political influences enabling *Loslyf*’s publication aims to better situate the magazine’s cultural positioning as ‘alternative’ against a suggestion of *Loslyf*’s launch as overdue and therefore potentially irrelevant.

As a literary influence Taurus Publishers (1975 – 1995)<sup>52</sup> played an important preparatory role in expanding the South African publishing field before the eventual launch of *Loslyf*. Taurus published

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<sup>51</sup> In 1967 it became compulsory for white men to serve in the South African Defence Force. At first the enforced period was nine months, but this was lengthened to one year and later still to two years’ service and subsequent service camps after this period. Disaffection grew among Afrikaner youths against conscription and the so-called Border War in Angola (1979 – 1986) (Hopkins in Deysel 2007: 31). The End Conscription Campaign (ECC) was founded in 1984 as a means to oppose conscription and provide support to men who wished to avoid service. Hanli Deysel explains that, “though the ECC was mainly a white English movement, it opened up another space for Afrikaans speakers to challenge the *status quo* in a subversive manner, as non-compliance with the national war effort was a criminal act” (2007: 33). The ECC added a distinct gendered element to the revolt against a unified Afrikaner identity – disillusioned men were starting to protest against employment by a patriarchal system. The search for alternative means of representation concerning Afrikaner identity therefore began to include the pursuit of an alternative *male* Afrikaner identity too.

books that the publishing houses of the greater Afrikaner establishment, wary of challenging censorship laws and cultural standards, would not (Hattingh, Personal correspondence, 4 October 2012).<sup>52</sup> In 1975, for instance, Taurus printed and published 1 000 copies of André P. Brink's *'n Oomblik in die wind* (*An instance in the wind*) after mainstream publishers Human and Rousseau expressed qualms about the manuscript (Merret 1994: 83). Taurus broadened the Afrikaans literary landscape with publications different from the works available from publishing houses that adopted a more conventional approach. Some of Taurus's publications were prohibited, or were in danger of being banned. John Miles, co-director of Taurus at the time, explains that their publications were "‘alternative’ and brought forth with a different world in mind than the one which the greater family of the Broederbond (as National Executive Committee of the Party) wanted to uphold" (Miles 2010: Online). Ryk Hattingh adds that resistance was this house's primary motive and it managed to publish controversial books even in the 1970s, a decade he calls "the dark era of apartheid" (Personal correspondence, 4 November 2012) and Sarah Nuttall refers to as "a time of deadness" (2009: 151). According to John Miles, it was advantageous to Taurus that, in the 1970s, a considerable number of Afrikaans readers already had doubts about and felt distrust towards the government and the portrayals of Afrikaner identity it seemed to want to endorse; Taurus therefore relied greatly on the support of such readers (Miles 2010: Online). Even though most of the books published by Taurus were not banned by the state, legislation related to publication did contribute to a sense of intimidation amongst printers and publishers (Miles 2010: Online). The result was a degree of self-censorship, in the presence of panoptical legislation, that was sporadically needed to ensure that Taurus and its affairs were legally acceptable; "at that time there was never mention of censorship from authorities' side, [but] it was rather referred to as 'responsible control'" (Miles 2010: Online). This kind of self-censorship foreshadowed the control necessitated from individuals by the Film and Publications Act 65 of 1996. Such self-censoring entailed that Taurus subject itself to what Foucault describes as the assumption of "responsibility for the constraints of power... [The individual] becomes the principle of his own subjection" (1979: 203). This subjection derives from a caution on the side of the publishing house – perhaps indicating the inculcated conscience of a child in need of paternal guidance. In spite of this 'responsible control' Taurus periodically had to apply to itself, the works published by this house broadened the representational field of Afrikaner cultural identity to include portrayals and

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<sup>52</sup> Taurus Publishers was run by John Miles, Gerrit Olivier, Ampie Coetzee and Tienie du Plessis, academics at the University of the Witwatersrand. With this publishing house they aimed to "distribute banned or bannable literature among the intelligentsia" (Merrett 1994: 83).

<sup>53</sup> Among the Taurus publications that did not fit into the purview of mainstream South African publication are *Apartheid, change and the NG Kerk* (JHP Serfontein, 1982), *Prison letters to a daughter* (Mosiwoa Lekota, 1991), various titles by Breyten Breytenbach, several by André P. Brink and Nobel Prize-winning Nadine Gordimer, and debut works of Ingrid Winterbach, Dan Roodt, Pieter-Dirk Uys, Ryk Hattingh and RR Ryger – the latter two being the first two editors of *Loslyf* (Miles 2010: Online). By 1984 Taurus had published 32 titles.

representations of this identity that were not congruent with mainstream and state-endorsed versions.<sup>54</sup> The same could be said of the little magazines that began to appear in the 1970s.

The literary little magazine *Stet* (1982 – 1992)<sup>55</sup> was significant in South African publishing in its iconoclastic re-evaluation of Afrikaans and Afrikaner identity, “by aligning [itself] with ideologies of freedom and liberalism lacking in the traditional ideology of Afrikaansness” (Deysel 2007: 2), albeit on the fringes of Afrikaner culture. *Stet* was not formally published by Taurus, although it ran under the editorship of Gerrit Olivier and was designed by Tienie du Plessis.<sup>56</sup> *Stet* had the largest readership of the Afrikaans little magazines, disseminating its “distinctly non-elitist attitude to literature ... [serving as a] forum for the new rebellious voices in Afrikaans which began to emerge in the early eighties” (Oliphant 1992: 101). The cultural significance of the expansion brought about by such a dissident literary discourse is understood in terms of the “unwritten codes, the ritual and gestures, and the common attitudes that fix the public meaning of these works and organise the inner life of a society” (Figs 2002: s.p.). Literary critic Andries Oliphant writes that *Stet* was

clearly opposed to the conservative values which have dominated Afrikaans literary circles for decades, and its opposition often takes on the form of subversive humour and a calculated indifference to reactionary morality (1992: 102).

This type of literary activism was based upon attempting to expand and extend the Afrikaans language, heightening its significance as a means for the expression of activism in both political and cultural contexts. The short run of *Stet*'s publication history attests to the inability of such an

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<sup>54</sup> JHP Serfontein's *Apartheid, change and the NG Kerk* (1982) signified a questioning of Afrikaner Calvinist belief and the way this Christian dogma underscored apartheid policies. As a former member of the youth wing of the National Party, Serfontein gives an account of the South African state's policies and actions, and the support for them from the church as important state apparatus, and he “charges that its actions and racial policies are ‘un-Christian’ and in conflict with the word of God” (Serfontein 1982: 2). Serfontein's book therefore symbolises a critical approach to the political situation of the day, perpetuating the inner political conflict of the ruling party and signalling a disregard of state policies by Afrikaners themselves. Mosiuoa Lekota's *Prison letters to a daughter* (1991) is an emotional collection of this prominent struggle figure's letters to his little daughter, Tjhabi, while serving his first sentence in Robben Island Maximum Security Prison between 1976 and 1982. The book provides an account of a marginalized figure, and even outcast under apartheid rule, with humanity and empathy. Lekota says: “During these years [on Robben Island] I realized just how multi-faceted the struggle is. We were not only subjected to hard labour but also cut off from our families to such an extent that we became strangers to each other... We were fighting the struggle on a front we had not quite anticipated” (1991: iv). The book not only provides an account that adds nuance and humanity to Mosiuoa Lekota as person, and perceived threat and terrorist against the South African state and Afrikaner rule, but it also gives a different perspective on the struggle and the way it immediately affected the personal lives of those involved.

<sup>55</sup> As a literary genre, the little magazine is understood as an “avant-garde literary magazine, un-commercial and typically with oppositional tendencies” (Deysel 2007: 2). The little magazine's process of publication is a “socially based activity involving a wide range of processes which constitute, reproduce, oppose, resist, and transform the socio-cultural environment” (Oliphant 1992: 91). Poet Jeremy Cronin salutes *Stet* for forming part of a “significant breaking away from the cultural laager of the Afrikaner” (In Barnard 2006: 142). Cronin is also a foremost critic of *Stet*, opposing, what he deems, its elements of juvenility and escapism. Of this publication's writers he says: “[They] should grow up, move beyond the oedipal and bohemian politics of ‘flashing rude signs at the Voortrekker Monument’, and ‘stand shoulder to shoulder with the great majority’ in the fight for an inclusive democracy. A purely negative and reactive critique ... is readily recuperated and runs the risk of reinscribing – and exaggerating – the power of its antagonist” (In Barnard 2006: 142). This critique of *Stet* sets up a precedent against which to view *Loslyf* and its attempts at cultural re-evaluation and re-appropriation.

<sup>56</sup> Ryk Hattingh was not involved with *Stet* from the start, but assisted Du Plessis in producing the last couple of issues.

‘alternative’ publication to keep the attention of a small market. This inability prefigures Hattingh’s involvement with *Loslyf* and the capacity of *Loslyf* to remain a sustainably relevant cultural product.

Ryk Hattingh and Tienie du Plessis started Hond Publications in 1993 to continue the defiant tradition of the publications they became associated with during their involvement with Taurus. On the cover of Hond’s first book, *As die nood hoog is* (1993) by Wilhelm Liebenberg, was a faceless nude image of Christi van der Westhuizen, a former colleague of Ryk at *Vrye Weekblad*, by Sally Shorkend, chief photographer at *Vrye Weekblad* at the time.<sup>57</sup> The Central News Agency (CNA) bought the entire first edition of 1 000 copies with the precondition that suitable covers be printed to cover the nude image and that the books be covered with plastic wrapping too. Hattingh explains that apart from an Exclusive Books in Hillbrow, and later in Cape Town, CNA was the only large-scale commercial bookstore in South Africa at the time, and Frans Maree was the book buyer for the group; according to Hattingh, profit was CNA’s biggest drive and “if Frans had a problem with you [as publisher], you might as well have closed up and gone fishing” (Hattingh, Personal correspondence, 4 November 2012). Under the control of a self-disciplining gaze and resultant entrenched ‘morality’, Hond realised that without CNA’s compensation they would not have been able to pay the printers and other bills involved in publication and thus they complied with CNA’s regulations. Hond was compelled to print covers for their first publication and cling-wrap all the books – although, arguably, this making potential customers curious about the contents may have added to the subversive appeal of this first edition.

Even on the negligible scale of this example, the distributors of publications seemed to submit to censorship, not only as a matter of deliberate and exacting moral exclusion, but as a function that is as broad and intuitive as to be almost invisible. This is why, as with this particular example, censorship is so effective – it is difficult to pinpoint its exact reach and therefore contest, resist or expose it for what it is. The distributors’ sense of control did not need justification within a system that sustained their monopoly over the market. An explanation regarding the motives underpinning their decisions was unnecessary; as a result these motives are unclear and uninterrogated in most cases – the (non-) commercial value of a literary project is often used in a censorial manner by publishers to justify their outwardly arbitrary or hegemonic authority. Because of the unspecified motives of the distributors, the narrative of Hond’s experiences with censorial prohibitions take on a mythic tone when recounted by parties disenfranchised by such methods of control. By the time of *Loslyf*’s publication Hattingh had encountered such a generalised and institutionalised rhetoric of control and exclusion often

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<sup>57</sup> The book is a parody on André P Brink and the love triangle that developed between him, Liebenberg and a woman they both pursued while working at Rhodes University; when the woman chose Brink, Liebenberg wanted literary revenge. Because the subject matter drew its inspiration from a prominent South African writer, along with the salacious cover, *As die nood hoog is* immediately drew public attention (Hattingh, Personal correspondence, 4 October 2012).

enough to know that the opportunity given to him by JT Publications was almost a celebration, in a variety of ways, of a seemingly changed/changing democratic publishing sector. Be that as it may, the publication of *Loslyf* was arguably as much an act of defiance in terms of the formulation of an Afrikaner masculinity as it was a defiance of the self-righteous muscularity of the publishing sector under apartheid, even until the very end.<sup>58</sup>

Another of Hond's early publications was *Gif: Afrikaner sekscomix* (1994), a deliberately confrontational and riotous sex comic which was published in association with *Bitterkomix* (Anton Kannemeyer and Conrad Botes).<sup>59</sup> Andy Mason, well-known commentator on South African comics and political cartoons, describes this satirical publication as an "unrestrained exploration of male sexual obsession" (2006: 10). At the time of *Gif*'s publication *Bitterkomix* already had a reputation for "tackling many of the taboos of Christian nationalism and ridiculing Afrikaner stereotypes" (Davies 2009: 107). *Gif*'s content is pornographic and confrontational without concession, intricately portraying "penises, vaginas, arseholes, and the taboo sight of penile penetration of mouth, vagina and anus ... explored from a variety of angles" (Mason 2006: 10). *Gif* was summarily banned in December 1994 – the Publications Act 42 of 1974 was still official legislation. The publication was widely criticised and "greeted with widespread public outrage ... [becoming] the target of critical censure from all sides of the ideological spectrum" (Mason 2006: 10-11). *Gif: Afrikaner sekscomix* helped to initiate public conversation and awareness regarding visible sexual expression primarily in Afrikaans; the publication of *Loslyf* was the continuation of a representation of these polemics.<sup>60</sup> In the meantime, however, the publishers of *Gif* welcomed the distinct reactions to the comic. They wanted to use the exposure as far as possible to draw more attention, in Dada-inspired fashion, to

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<sup>58</sup> This defiance is paralleled by the ambiguous and simultaneous confirmation of Afrikaner masculine identity that *Loslyf* implies (see page 32, footnote 42).

<sup>59</sup> *Bitterkomix* is a graphic magazine – referred to as strip art by the artists (Kannemeyer 1997: 6-23) – that was officially founded by Anton Kannemeyer (Joe Dog) and Conrad Botes (Konradski) in 1992 while both were art students at Stellenbosch University. Conrad Botes describes the goal of the magazine as to "undermine the patriarchal authority represented by the father, priest, and principal. Under apartheid, such figures customarily left no space for independent thinking and questioning – people simply had to obey" (In Vestergaard 2001: 34-35). *Bitterkomix* characteristically includes images and content of an iconoclastic, satirical and pornographic nature. *Gif* was first published in 1994, the same year that the third *Bitterkomix* magazine saw the light; "the decision to do a separate publication arose from worries about the consequences of the outrage that was sure to result. The separation of the titles gave the artists an even greater freedom" (Mason 2006: 10). In *Gif: Afrikaner sekscomix* the pornographic element was more pronounced and confrontational than the sexualised elements already associated with the artists. Kannemeyer and Botes offered titillating visual content, while including subversive satirical elements in their work. Andy Mason points out that in this way "much of the satire mocked the readers themselves" (2006: 12).

<sup>60</sup> Hattingh recalls one such an instance of public debate that ensued after an interview Max du Preez conducted with Hattingh on the SABC actuality television programme *Agenda* in September 1995. In answer to Max's question whether the (Dutch Reformed) church would approve of *Loslyf*, Hattingh answered that the church is against anything pleasurable and would therefore most certainly not approve of the magazine (Personal correspondence, 4 November 2012). "*En dit, daardie enkele sin, het die land laat gons. Dit was waansin. Die briewe het ingestroom, mense het my gebel en met die dood gedreig, ek en Charl [Pretorius, from JT Publications and Hustler SA] is selfs uitgenooi om saam met Ds Gaum daar by julle universiteit [Universiteit van Stellenbosch] op te tree. 'n Nagmerrie*" (And that, that single sentence, caused a stir in the country. It was madness. Letters streamed in, people phoned me with death threats, Charl [Pretorius, from JT Publications and Hustler SA] and I were even invited to speak at your university [Stellenbosch University] along with Ds Gaum. A nightmare) (Hattingh, Personal correspondence, 4 November 2012). Even though *Loslyf* itself was not the primary instigator in this instance, this incident definitely attracted public attention to the magazine and sustained a polemic around *Loslyf*.

Hond, *Gif* and the rigid legislation banning the comic even after South Africa's supposed political and ideological transformation.

*Gif*'s illustrative nature lent an air of intellectual and artistic sophistication to the endeavour that possibly made the publication ambiguous, too avant-garde one might say, and less accessible than representations sold or reproduced on a commercially profitable, mass media scale, highlighting once again blurring of a 'high'/'low' cultural distinction. Some of Kannemeyer's strips included in *Gif: Afrikaner sekscomix* were exhibited in galleries – emphasising a connotation of high culture and a sense of exclusivity in terms of class and taste. In contrast, the publication of *Loslyf*, as more 'accessible', signalled a democratisation of sexual representation that typically accompanies democracy in the more literal sense.<sup>61</sup> Ironically, however, both *Gif* and *Loslyf* were published after South Africa's transition to democracy. *Loslyf* published works from intellectual Afrikaans writers of the time alongside photographic sexual representations, making such 'high' cultural content available to classes previously excluded from the target audiences of, for instance, *Stet* and *Gif* (Hattingh, Personal correspondence, 17 March 2013). *Loslyf*, as a vehicle for the democratising of 'subversive' or explicit sexual representation for the wider population of Afrikaner men (specifically), arguably opened up the representational sphere to a demographic that possibly did not feel much need to contest the paternalism of apartheid and might very well have been holding on to the designation 'Afrikaner' and the gender characteristics tied to this ascription. Perhaps such an element of populism makes the magazine subversive and 'alternative' in a way that is completely different from the little magazines and the books published by Hond, mostly targeted at the intellectual left-wing of the Afrikaner community.

In 1994, aiming for further exposure of *Gif: Afrikaner sekscomix*, Ryk Hattingh and Conrad Botes made an appointment to meet with the publishers of *Hustler SA*, JT Publications,<sup>62</sup> to assess this house's interest in publishing *Gif* – Hond's initial idea with the comic was to distribute it alongside *Hustler SA* as a separate booklet. It appeared to be a viable option, since this magazine was already sexually candid at the time; *Hustler SA* was, "just like its American counterpart, hard-core and

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<sup>61</sup> Annie Coombes describes the readers of *Loslyf* as the Afrikaans lower-middle-class public, emergent in post-apartheid South Africa (2003: 40). Her understanding of the magazine's readership is confirmed by Ryk Hattingh: "[The] ideal readership was partly the very lower-middle-class Afrikaner entrepreneurs who had been growing steadily disaffected with the displays of 'traditional' volkishness of the far right and who wished (for whatever reasons, not all of which were in any way progressive) to differentiate themselves from this group" (In Coombes 2003: 49). The cultural differentiation *Loslyf* was involved in therefore extended beyond an attempt at repositioning Afrikaner cultural (male) identity. The magazine seemingly indicated a postmodern intolerance towards distinctions between 'high' and 'low' culture and the class divisions associated with these categories. Speaking to the 'very lower-middle-class Afrikaners', the magazine ostensibly upset notions of 'mainstream' and 'margin' regarding social divisions, literary pastimes and communication aimed at cultural imagining.

<sup>62</sup> Other magazines from JT Publications include *Barely Legal*, *For Men Only* and *For Women*. *Hustler SA* was, however, the biggest seller (Hattingh, Personal correspondence, 6 April 2013). Advertisements in the JT Publications magazines often sold sex toys and products imported and distributed by Joe Theron, owner of JT Publications.

audaciously explicit” (Stemmet 2004: 223). Hattingh and Botes met with Jeff Zerbst and Charl Pretorius,<sup>63</sup> but both Zerbst and Pretorius seemed wary about advancing an association of *Hustler SA* with the comic’s illicit and forbidden material (Hattingh, Personal correspondence, 4 October 2012). *Hustler SA*, as a generic hard-core pornographic magazine, was deemed an inappropriate platform for the publication of the satirical content of *Gif: Afrikaner sekscomix*, in spite of the magazine’s experience with forbidden content. This disjuncture highlights discrepancies between mere sexually explicit material and content of a culturally undermining nature which appears alongside sexual representations – not all forbidden content is necessarily iconoclastic or dissenting. *Loslyf* was not only the first Afrikaans pornographic magazine, but under Hattingh’s editorship it became an attempt at reconciling such elements of sexual explicitness and irreverent material in an accessible and mainstream format.<sup>64</sup>

In concurrence with the diverse reactions to *Gif: Afrikaner sekscomix*, the early nineties was an era in South African history heaving on the one hand with the promise of a more enlightened and less restricted future regarding sexual expression, while on the other hand it allowed the opportunity for conservative opinions and actions to become more pronounced in the face of the perceived threat held against cultural and moral purity. Hattingh describes the promise of this era of socio-political transition as almost feeling like a ‘free-for-all period’;

The Nigerians took over the Johannesburg cocaine market from the Israelis and suddenly democracy in all its beauty and terror descended on South African society. At this stage a new regime seemed inevitable and the *ancien régime* was over. It seemed that everybody wanted to gain as much ground as possible before the new government would come into complete power with new rules and regulations. It was almost as though everyone could suddenly breathe for the first time. (Personal correspondence, 4 November 2012).

It seems that South Africa’s political transition in 1994 allowed for a variety of lesser literal freedoms and an atmosphere characterised by openness and unrestraint. Echoing Hattingh in a more formal tone, Sarah Nuttall remarks on this socio-political context’s influence: “After 1994 a space opened up for critical theory to develop ways of reading the contemporary that no longer relied on wholly

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<sup>63</sup> Hattingh and Botes easily got an appointment with Zerbst and Pretorius, since Hattingh knew Zerbst, who was *Hustler SA*’s associate editor in 1994 (Hattingh, Personal correspondence, 4 October 2012). At the time Zerbst was an acclaimed journalist and a religious philosopher – his background and success in journalism meant that others took his opinions seriously (Rogers 1995: Online), a potentially advantageous position for Hattingh and Botes. Zerbst sums up his view on pornography as follows: “Pornography is politically incorrect, which is good for democracy ... The state has been legislating against taste for too long and it’s time for tolerance” (In Rogers 1995: Online). His allusion to a control of class and taste is significant in the light of his and Pretorius’s own declining to publish *Gif* alongside *Hustler SA*, succumbing to the pitfalls and limitations which divisions of class, taste and culture prescribe. Former part-time security guard and racing editor at *Beeld*, Charl Pretorius was the editor of *Hustler SA* since its first issue in August 1993 (Author unknown s.a. [www.freeracer.co.za](http://www.freeracer.co.za)).

<sup>64</sup> After Zerbst’s and Pretorius’s response, Hattingh and Botes felt certain that they had exhausted all possibilities for promoting *Gif: Afrikaner sekscomix* and started work on various other projects – “*Gif* suffered a silent demise and was afterwards passed from hand to hand like a samizdat” (Hattingh, Personal correspondence, 4 November 2012).

‘segregated theory’” (2009: 31). Relevant to the publication of *Loslyf*, this meant a disavowal of singularity in terms of an understanding of what ‘Afrikaner cultural (masculine) identity’ entailed, an increased sense of diverse possibilities for identification from within, and resistance to this designation and the different kinds of voices and publications that could express this identity. Segregation in terms of Afrikaner cultural identity and significance was replaced by a postmodern, post-apartheid hybridity of cultural representations at a time when plurality became ever more customary, allowing a diversity of expressions. This opening up of possibilities for expression complicates the notion of an ‘alternative’ discourse, politics or visual representation, as the underlying question now becomes, ‘alternative to what?’ Hattingh says of this label:

I have always struggled with the term ‘alternative’, even though I was labelled as such too. I could never help but wonder, ‘alternative to what?’ Surely the Afrikaner holds within himself an entire spectrum of human emotions and political sentiments? (Personal correspondence, 6 April 2013).

This impression became more pronounced in a post-apartheid context, when an ‘entire spectrum of human emotions and political sentiments’ became associable with the designation ‘Afrikaner’. This gives further weight to the question of *Loslyf*’s belated publication at a time when ‘alternative’ perhaps became irrelevant.

While South African society was growing increasingly more open in socio-economic and political terms as it moved towards a democratic dispensation, “tremendous confusion existed regarding how this affected censorship” (Stemmet 2005: 207). The post-apartheid context with respect to publications and the specific laws influencing the availability of pornographic material was briefly outlined in the previous chapter. *Independent* reporter Daniel Rogers explains that “the new constitution enshrines the right to freedom of expression. However, the old Publications Act that banned erotic literature is still in place, so pornographers have been testing how far they can go” (1995: Online). In an interview Rogers conducted with Johan ‘Joe’ Theron, owner of JT Publications,<sup>65</sup> Theron says that “the government is still banning things but it makes a mockery of the constitution to do so now... You can't guarantee freedom of expression and then keep banning stuff”

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<sup>65</sup> By the time Joe Theron expanded his business to include pornographic magazines, he was already a well-known name on the South African media scene. JT Publications started publishing cooking, sewing and music magazines in the early 1980s (Rogers 1995: Online). By 1993 Theron was in debt and was convinced that sex magazines would be the saving grace of his financial endeavours (Bloom 2004: Online). Kevin Bloom, editor of *The Media* magazine explains Theron’s predicament in 1993: “Telkom has just shut down his 087 business, where he has been running ‘clean lines’ on weather and horseracing. He owes the bank on the R14 million he has invested in equipment. Pornography seems like the thing to do because, as he sees it, ‘the guys in the sex lines are making a killing’ and he has experience in publishing, having launched the *Top 40* music magazine in 1984” (2004: Online). Theron subsequently went to the United States to attempt a meeting with Larry Flint, founder and owner of *Hustler* magazine. Theron recalls: “I stood in his lobby every day until he agreed to see me. Eventually I got in. I told him my life story and that South Africa needed *Hustler*. I left with the rights” (In Bloom 2004: Online). Joe Theron became a somewhat notorious character in the South African pornography industry; several issues of *Hustler SA* were deemed undesirable before the 1974 Act was completely abolished by South Africa’s new Constitution and the Film and Publications Act 65 in 1996. He was arrested in 1996 in England for importing 470 South African-made pornographic video tapes into England between August 1994 and February 1996.

(Rogers 1995: Online). In this atmosphere of censorial uncertainty and pornographers' opportunism, and a couple of weeks after meeting with Hattingh and Botes, Pretorius informed Hattingh that Theron wanted to meet him. Theron wanted to ascertain Hattingh's interest in starting an Afrikaans pornographic magazine<sup>66</sup> – "I could not trace any other motive but greed from Joe for starting the magazine, but I seized the opportunity for I saw the potential it offered my own motives for wanting to be involved with such a project" (Hattingh, Personal correspondence, 4 November 2012). Theron's perceived economic opportunism may be explained by Brian McNair's account of the opportunities associated with commodifying pornography:

[The] pleasurable, recreational dimensions of sexuality have long made it the lucrative object of capitalist entrepreneurship, based on the transformation of desire and the promise of sexual pleasure into various types of commodity... [C]ommodified sex in all its forms ... is of major economic significance in the cultural capitalism of the twenty-first century (2002: 5).

In a newly emerging and globalising economy, such as South Africa's at the time, it seems inevitable that such a capitalist endeavour would be initiated – the specific collaboration between Theron and Hattingh is, however, presumably what sets *Loslyf* apart from other similar economically viable pornographic enterprises. In terms of his own attitude towards socio-political change and the impulse to continue the type of work supporting it, Hattingh says that he came from an idealistic background from working at *Vrye Weekblad*, expecting and hoping for a socialist approach in government after 1994 (Personal correspondence, 6 April 2013). On the other hand, Hattingh describes Theron as a conservative capitalist (Personal correspondence, 4 November 2012), unconcerned with the possibility of the sexual liberation an Afrikaans pornographic magazine might represent (Hattingh, Personal correspondence, 6 April 2013); "*daar was nie sprake van 'n intellektuele gesprek oor pornografie nie ... Geldmaak was die enigste dryfveer*" (there was no desire to initiate an intellectual conversation around pornography ... Making money was the only motivation (Personal correspondence, 17 March 2013). Once again the narrative of the beginning and being of *Loslyf* takes on a mythic tone through Hattingh's recollection, which aims to emphasise the significance and singularity of Hattingh's voice as editor, writer and archivist of *Loslyf*.<sup>67</sup> In spite of the ostensible

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<sup>66</sup> At that time *Vrye Weekblad* had already ended publication and *Die Suid-Afrikaan*, where Hattingh worked after his involvement with *Vrye Weekblad* was also under threat of closing down. With his history of irreverence and controversy there was no aspiration from Hattingh to find employment at, for instance, *Beeld* or any Nasionale Pers newspaper – publications associated with being mouthpieces of the apartheid dispensation (Hattingh, Personal correspondence, 4 November 2012). Theron's offer thus provided Hattingh with a timely and welcome opportunity.

<sup>67</sup> Hattingh's memory of Joe Theron does not include the arguably pioneering work Theron did when he contested South African publication laws and the Publications Control Board for his right to launch *Hustler SA* in 1993. Theron recalls: "At the time the board was this untouchable hierarchy on a hill that nobody challenged. I thought, 'Who are they, can I meet with them?' So we met. Myself and a lawyer and [board chairperson] Braam Coetzee and his lawyer. I asked, 'Why do you not want the average South African adult to read *Hustler*?' Braam answered, 'Because it depraves and corrupts.' Then I said, 'Braam, you must be the most scared man in South Africa. You have 86 staff members, and all they do all day is read pornography.' 'No,' he said, 'my people are trained so that it does not corrupt them'" (In Bloom 2004: Online). Whether Theron campaigned for his constitutional right motivated by financial reasons or for the sake of freedom of speech seems irrelevant, since his success in the case opened the South African publication field for similar projects, inevitably leading to a more liberated media scene and making publication of *Loflyf* possible.

ideological disjuncture between the two men, it seems that both were keen opportunists – their enactment just differed considerably. Theron needed an editor who was used to unashamedly expressing his opinion and bearing the consequences (Hattingh, Personal correspondence, 6 April 2013). To Theron’s advantage Hattingh’s motivation for being involved with such a project included the continuation of the subversive and undermining work he became infamous for; his attitude towards South African censorship laws was no secret at the time.<sup>68</sup> On the other hand, Theron, in Hattingh’s assessment, did not care about challenging or subverting the publishing status quo regarding sexual expression – “Joe is an old-school capitalist with a private box at Ellis Park and a portrait of Joost van der Westhuizen on his wall” (Hattingh, Personal correspondence, 4 November 2012) and he realised the gap in the South African market for an Afrikaans pornographic magazine.<sup>69</sup> Upon noticing these motivational discrepancies and fundamental difference in impetus and ideology, Hattingh’s preconditions to Theron were editorial freedom and a proper budget if such a project was to be realised – to which Theron agreed entirely. Hattingh made it clear from the start that he was only interested in being involved with the project for the first year, or 12 issues, of the magazine’s publication – “I knew that I would very soon find the project becoming very boring and soul-destroying” (Hattingh, Personal correspondence, 4 November 2012).

It took Hattingh about three months to get the first issue printable. Having a proper budget for the first time in his journalistic career, Hattingh was able to commission works “left and further left” (Hattingh, Personal correspondence, 4 October 2012). This imagining of leftism is especially enabled by positing such a perception against the “hypothesis of unreality” (Sartre 1961: 265) as found in rightist cultural ideals and former legislative control of publications and expressions. Hattingh explains his motives with *Loslyf*:

*Ek wou nie hê dat Loslyf net nog 'n pornoblad moet wees nie en die fotostelle was as't ware die rede hoekom die mense die tydskrif gaan koop, maar dan het hulle nog 'n hele klomp ander materiaal op die koop toe gekry, materiaal wat hulle andersins nooit te siene of te lese kon kry nie. In daardie sin wou ek die tydskrif gebruik om te ondermyn en gevestigde waardes te ondergrawe.*

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<sup>68</sup> In 1988 the Publications Board and the Security Police intervened in one of Hattingh’s projects and banned his drama *Sing jy van bomme* (Do you sing of bombs), bemoaning both a scene in which the male protagonist appears naked as well as the play’s critical treatment of nationalist projects such as the Border War. Hattingh recalls that “a nude man was like a red cloth in front of an already raging bull at the time” (Personal correspondence, 4 November 2012) – even in the more ‘low-brow’ medium of pornographic magazines depicting an erection was completely out of the question, as stipulated by legislation. *Sing jy van bomme* is based on South Africa’s Border War and the process of demilitarisation. The ethos of the play resonated strongly with the aims and concerns of the End Conscription Campaign. According to Hattingh, Security Police approached him after the play’s first run, offering him employment in their service as a spy. They seemingly interpreted the play as a literal endorsement of the violence and tactics of the Border War, in Hattingh’s view completely missing the ironic tone of the text (Hattingh, Personal correspondence, 6 April 2013).

<sup>69</sup> Publishing *Loslyf* was a financially sound decision for Joe Theron, especially during its first years of publication. Ryk Hattingh recalls that the first issue sold over 80 000 copies and sales continued to escalate for some years, making *Loslyf* JT Publications’ second-best seller after *Hustler SA* (Personal correspondence, 6 April 2013).

I didn't want *Loslyf* to be just another porn mag and the photo sets would be what sells the magazine, but then readers got a whole lot of other content too, material they would not otherwise have seen or read. In that sense I wanted to use the magazine to undermine and to subvert established values (Personal correspondence, 17 March 2013).

The positioning of the leftist quality of the works published in *Loslyf* and the way that this content was supposed to undermine established ideals is made possible by the context of a pornographic magazine in which the publication of certain content seems incongruous. In this way the magazine, as context, served as a "hypothesis of unreality" (Sartre 1961: 265), enabling an imagination of an 'alternative' – an unreality supported by the former non-existence of a mass-produced pornographic magazine in Afrikaans.

Upon accepting Theron's offer, Hattingh found it to be a considerable opportunity:

It was wonderful to suddenly be taken up in this capitalist tower with my own office, a budget, art department with Apple Macs and meeting Spanish dykes with thousands of photos of European glamour models every month (Hattingh, Personal correspondence, 4 November 2012).

From this less political platform than Hattingh's former employment offered, he assigned journalists to write, artists to draw, and models to pose and do whatever they wanted for good compensation (Hattingh, Personal correspondence, 4 October 2012). Hattingh often involved journalists, writers and artists he knew from previous collaborations and whom he felt would support his objectives with the magazine, although he asserts:

*Maar ek wil ook nie voorgee dat ek 'n agenda gehad het [met die plasing van inhoud] nie. Ek het nooit 'n spesifieke teikenmark in gedagte gehad nie. Daar is nie juis verskriklik beplan aan elke uitgawe nie. Die vryskutmedewerkers ... het hulle kopie of tekeninge gelever en ek het dit geplaas. Ek was nie 'n sensor nie.*

But I also don't want to pretend that I had an agenda [with placement of content]. I never had a specific target market in mind. There wasn't really a lot of planning that went into each issue. The freelance contributors gave me their copy or drawings and I placed them. I was not a censor (Personal correspondence, 17 March 2013).<sup>70</sup>

Hattingh included the voices and personalities of colleagues and friends from earlier in his career and previous literary endeavours, people who came from a similar literary tradition and sphere, and shared his belief in Afrikaans as a language with the potential for subversion, contestation and irreverence. Annie Coombes explicates her understanding of the composition of *Loslyf*'s editorial staff as being

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<sup>70</sup> Hattingh's use of the word 'censor' highlights the context of censorial control within the South African publishing and media sector still prevalent at the time. This context of control further serves as "an hypothesis of unreality" (Sartre 1961: 265) against which *Loslyf* could be imagined as new, different and 'alternative'.

a coterie of middle-class Afrikaner dissenters and intellectuals ... who were in 1995 even more intent on differentiating themselves from those ideally addressed by the symbolic litany of the Voortrekker Monument (2003: 40).

The publication of *Loslyf* was of symbolic value on a number of different levels, not least because Hattingh held the explicit conviction that the symbolic history of Afrikaner cultural identity needed correcting and he approached the project of *Loslyf* by, metonymically, attempting to ‘correct’ Afrikaner sexual identity – indicated by the magazine’s language of publication as cultural signifier. *Loslyf* became a semiotic, symbolic and visual exercise in branding, or rebranding, of the representation of Afrikaner (male) sexual identity and its expression – not for outsiders so much as for the group themselves. The choices of editorial contributions seemed to gravitate towards writers and figures labelled ‘alternative’ by the wider Afrikaner establishment, because of their vision for more inclusive representations of identity associated with an ‘Afrikaner’ paradigm.

### 3.3. Old friends and new collaborators

The edges of culture are exquisitely threatening places. - L Kipnis  
(2006: 121)

It can be argued that pornography does not belong comfortably to either the realm of the imaginary or to a space in which it reflects the real world (Kipnis 2006: 119). It is exactly this liminality and resistance to definition that allows pornographic representations to transgress the social and cultural standards that attempt to contain them. The transgression of socio-cultural boundaries and structures is apparently pornography’s chief imperative. According to American media and culture critic, Laura Kipnis, pornography’s “greatest pleasure is to locate each and every one of society’s taboos, prohibitions, and proprieties and systematically transgress them” (2006: 119). This raises the question of *Loslyf*’s transgressive quality and its ability to locate social taboos in order to violate, disregard or re-enchant them. Žižek explicates pornography’s transgressive quality and the initial necessity of the genre to be acquainted with the codes it wishes to depose: “transgression hinges on the obstacle it violates: without Law there is no transgression; transgression needs an obstacle in order to assert itself” (1997: 26). It is against the backdrop of cultural restrictions and assumed conventional standards that pornography can be said to representationally trespass and topple certain moral and cultural values. In their shared motivation of transgression there is an analogy to be drawn between the operations of avant-gardists and pornographers; Kipnis calls this transgressive impetus a “precisely calculated intellectual endeavour” (2006: 119). For both the avant-garde and pornographers such operations entail being confidently accustomed to the culture from which you speak, “knowing how to best humiliate it, [and] knock it off its prim perch” (Kipnis 2006: 119). It was under Hattingh’s editorship that the “first issues of [*Loslyf*] magazine had a distinctively avant-garde aspect, including

articles by famous writers, irreverent and obscene cartoons ... and copy shot through with double meanings” (Peffer 2005: 53). For Hattingh’s idea with *Loslyf*, as a publication with which to continue his ‘recalcitrant’ work successfully, the contributors to the magazine would have had to be equally familiar with the Afrikaner culture Hattingh wanted to comment on. Hattingh incorporated the work of ‘alternative’ Afrikaans writers, poets, strip artists and publicists to correlate with the presumed ability of pornography to act as a “medium for confronting its audiences with exactly those contents that are exiled from sanctioned speech, from mainstream culture and political discourse” (Kipnis 2006: 120), bringing this content into mainstream Afrikaner purview from the platform of Afrikaans sexual expression.

The *Bitterkomix* artists, Joe Dog and Konradski,<sup>71</sup> were two of the best known contributors to *Loslyf*. They were involved in the magazine in creating various strips and the double-page sex comic, ‘Vetkoek’ to be published monthly – this became one their most eminent contributions. ‘Vetkoek’ was, however, never optimally appreciated by *Loslyf*’s readers and was not a very successful project (Kannemeyer 1997: 50, 57).

At the time Michael Green accepted Hattingh’s offer of a commission;<sup>72</sup> he was already a familiar name in ‘alternative’ publication, having published *Die hol gevoel* (The empty feeling, 1989) and *Beertjie en sy boytjies* (Beertjie and his boys, 1991) through Taurus and *Die spoed van die lewe* (The speed of life, 1994) through Hond. His books and their general themes are summarised as existential struggles and nihilism, alongside surrender to sex and alcohol, sketching experiences of life outside of the everyday bourgeois (Terblanche s.a: Online). He has been called *the* Generation-X writer in Afrikaans, giving a voice to the “uprooted, the lost generation” (Terblanche s.a: Online) of Afrikaners. This accentuates Green’s attitudes to right-wing ideologies; his personal perspective coincided with the attitudes of Hattingh and other *Loslyf* editorial staff.

Some writers, poets and artists, however, were reluctant to agree to the offers Hattingh made them – “*nie almal het hierdie aanbod aanvaar nie, want die idee van ’n Afrikaanse Hustler het mense laat skrik*” (not everyone accepted my offer, because the idea of an Afrikaans *Hustler* frightened people)

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<sup>71</sup> Konradski (Conrad Botes’s *Bitterkomix* pseudonym) caused controversy for the magazine when he used a photograph originally published in a South African women’s magazine in a photomontage entitled ‘Lunchbreak’ for *Loslyf*’s August 1995 issue. The original image depicts a stylish model in a pant suit with a brown paper bag under her arm. Botes replaced the original photograph’s baguettes with penises protruding from the bag. The photograph was used without permission and the model involved sued *Loslyf* for defamation.

<sup>72</sup> Green is also known as RR Ryger, editor of *Loslyf* after Hattingh. Jan Smat is another pseudonym Green used for publishing in this magazine. ‘Ryger’ recalls the Afrikaans ‘ryer’, meaning ‘rider’. The specific choice of pseudonym has clear sexual connotations, emphasised by the alliteration and repetition of the foregoing ‘RR’. ‘Smat’ is homophonically identical to ‘smut’ – alluding to the type of content this name would become associated with. Green used his own name for more serious articles such as an interview with actress Sandra Prinsloo (September 1995) and an article on fears, phobias and obsessions (January 1996).

(Personal correspondence, 4 October 2012). Hattingh explains that because *Loslyf* was South Africa's first Afrikaans-language pornographic magazine, it was difficult to refer to it without using already existing pornographic magazines as a point of reference (Personal correspondence, 4 November 2012). Qualms about *Loslyf* were seemingly less based on the imagery in the magazine and its connection with *Hustler SA* than to the access of images and representations of sex in Afrikaans (Hattingh, Personal correspondence, 4 October 2012, 4 November 2012). *Hustler SA* was more explicit than *Loslyf* at the time, but because the former was published in English – a language not associated with the same constraints on representations of puritanical morality – the perception was that it could evade criticism and objections much more easily.<sup>73</sup> As mentioned in Chapter Two, Kobus van Rooyen recognises that conservative Afrikaans society shows greater lenience about nudity or sex when associated with an English publication than an Afrikaans one (2011: 87). Such a reaction from Afrikaans society would be highlighted in responses to *Loslyf* as an Afrikaans pornographic magazine. Public protests against *Loslyf* ensued from conservative guardians of the Afrikaans language and Afrikaner cultural and moral identity (Hattingh, Personal correspondence, 4 November 2012); this made it clear that a dominant transgressive feature of the magazine lay in the issue of the language of publication and the perceptions around the implications of accessing pornography and sexual representations in Afrikaans. Ironically, as will be briefly outlined in Chapter Four, most instances of public praise for *Loslyf* – for its apparent socio-cultural significance – was also based on the premise of language, this time for the pioneering work Hattingh and his editorial staff supposedly did for the broadening and diversifying of the representation of sexual expression in Afrikaans.

Including readers' responses in *Loslyf*'s content, as well as their contributions to other columns in the magazine, is arguably indispensable in trying to reflect public reception of the publication. An inclusion of readers' ideas may have been thought to support the endeavour of publishing an Afrikaans pornographic magazine, providing a sustainable motivation to the project. Brian McNair explains the significance of readers' reactions – which is tantamount to a study of how a public uses pornography:

The study of how people use pornography ... the gratifications which they derive from that consumption, and the meanings which sexual representations have for them, allows us to cut through the mystifications of behavioural psychology and statistical social science to reach the level of individual experience and to ask: what does mediated sex mean to people in the context of their actual lives and experiences? (1996: 89).

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<sup>73</sup> Even in this confusion and conflation of the two magazines, Hattingh says that, “[e]k het destyds *Hustler* gebruik as 'n voorbeeld van hoe ek NIE wou hê *Loslyf* moet lyk nie. *Loslyf* was in 'n sin 'n reaksie teen die vrouehatery en homofobie van *Hustler*” (back then I used *Hustler* as an example of what I did NOT want *Loslyf* to be. In a sense *Loslyf* was a reaction against the misogyny and homophobia of *Hustler*) (Personal correspondence, 20 March 2013).

Because *Loslyf* was the first Afrikaans consumerist pornographic publication, a study of readers' responses could provide valuable insight into the disjuncture between mediated or culturally represented sex and the actual sex lives and experiences of Afrikaans speakers buying the magazine; *Loslyf* was potentially the perfect platform for such a study as it was the first one available on the Afrikaans media scene. Most of the content posited as readers' contributions, however, was the work of Hattingh himself.<sup>74</sup> Some letters and responses were from actual readers, but most were fabricated by him or other members of his editorial staff (Hattingh, Personal correspondence, 6 April 2013). These fabrications echo the element of fantasy inherent in pornography, as shown by both Žižek (1997) and Kipnis (2006), emphasising the mythic tone of *Loslyf* enabled by the singularity of Hattingh's voice and imagination.<sup>75</sup> Hattingh was also responsible for writing the copy accompanying the photo sets – which were not shot by *Loslyf* photographers, but bought from Spanish syndicates selling pornographic material (Hattingh, Personal correspondence, 4 November 2012).<sup>76</sup> When investigating the 'voice' and 'gaze' of *Loslyf* in Chapters Four and Five respectively, it is important to note the resultant conflation of the 'voice' and 'gaze' of a magazine as cultural product, with the voice and gaze being those of an individual man who was primarily responsible for these expressions.

It seems that *Loslyf* became a symbol – albeit arguably after the fact – not only of the collaborators', but also of the readers' represented rejection of former methods of control over such publications, while providing a platform for the expression/imagining of their sexual fantasies and experiences, as men, but also as Afrikaners (or, at the very least, as Afrikaans-speaking South Africans). The precise permutation of content – oppositional writing alongside naked bodies – is presumably what gave rise to the perception of *Loslyf* as original, or 'alternative', in the South African context.

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<sup>74</sup> The readership of *Loslyf*, at the time of its publication, remains an undefined and unexplored aspect of the magazine, as this is very difficult to locate – both because JT Publications have no readership numbers or profiles and because of the fabrication of readers' responses to the magazine by Hattingh. An attempt to outline this target audience and its reception of the magazine, would add to the study of *Loslyf*, otherwise shrouded in narrativising and myth-making, an aspect of realism and a sense of being grounded in lived experience.

<sup>75</sup> Even though the polemic surrounding *Loslyf* was thus to a large extent fabricated by Hattingh by means of its readers' letters in order to legitimate the magazine as a subversion of puritanical Afrikaner politics and culture from within that culture, *Loslyf* certainly prompted varying public opinions, arousing critique and condemnation of the magazine and Hattingh himself (Hattingh, Personal correspondence, 6 April 2013). See page 41, footnote 60, which recounts the real polemic Hattingh instigated when he was interviewed by Max du Preez on his views on *Loslyf*.

<sup>76</sup> During the first year of publication only three shoots were done by a photographer commissioned by Hattingh. These are 'Dina' (June 1995), 'Pollie' (March 1996) and 'Vivian' (May 1996) by the photographer Antonelli. Hattingh says of Dirkie Opperman en Willem Adriaan Horn, who were upheld as official *Loslyf* photographers: "[Hulle] was my skepsels om 'n Afrikaanse geurtjie aan die Spaanse sets te verleen. Fiksie fiksie fiksie" (They were my creations to lend an Afrikaans feel to the Spanish sets. Fiction fiction fiction) (Personal correspondence, 20 March 2013). Hattingh therefore explicitly acknowledges the sense of fiction and fantasy in *Loslyf* as a result of the quality of authorship of his imagination in the production of the magazine.

### 3.4. Conclusion

Hattingh knew he would tire of *Loslyf* and that the magazine would not be 'interesting' for long (Hattingh, Personal correspondence, 4 October 2012). A reader, known only as JAB from Groblersdal, shared Hattingh's speculation:

*Ek glo julle begeef julle op 'n terrein wat baie gou uitgetrap gaan wees. Wanneer die nuwigheid van 'n sekstydskrif in Afrikaans 'n bietjie afgeslyt is, gaan julle dalk vind dat julle dieselfde produk lewer as 'n dosyn ander soortgelyke tydskrifte.*

I believe that you find yourselves on a terrain which will very soon be worn through. When the novelty of an Afrikaans porn magazine wears off, you might find that you are publishing a product similar to a dozen other similar magazines (September 1995: 10).

In retrospect, Hattingh could see the unavoidability of *Loslyf*'s launch, but also the inevitability of the magazine wearing itself out – along with his own interest in it (Personal correspondence, 6 April 2013). Žižek explains the phenomenon articulated in JAB's and Hattingh's speculation regarding the longevity of pornography as genre:

The pornographic position is untenable: it cannot last too long, since it relies on a kind of magic suspension of the rules of shame which constitute our social link – a properly utopian universe where the intimate can be made public, where people can copulate in front of others... (1997: 178).

It is arguably in this moment of 'magic suspension', when pornography still carries a certain cultural novelty, that such expressions are poised at their point of highest interest and cultural relevance. The element of transience that ostensibly accompanies pornographic expression, and specifically *Loslyf* as publication, is the main reason for investigating only the first 12 issues of this magazine in the following two chapters of this study.

Baudrillard's view of pornography is that it signals an "end of the secret. What else does pornography do, in its sham vision, than reveal the inexorable, microscopic truth of sex" (1990: 31). The launch of *Loslyf* does arguably not signal an 'end of the secret' as much as a demystification of the secret, on a symbolic or semiotic level, in Afrikaans and in relation to Afrikaner cultural identity. Concerning the social function of pornography, Peter Wilkin argues:

As a discourse, pornography has served in practice to demarcate and define a realm of social deviance. A consequence of this has been that the concept lays down clear criteria for the regulation of what constitutes normal and morally acceptable practice(s) with regard to human sexuality (2004: 341).

It appears as though *Loslyf* did not attempt to demarcate 'a realm of social deviance', but to discredit the presumed notion of deviance and to deny its power and alterity by showing it for what it is – sex. What *Loslyf* ostensibly does is to draw attention to the tenuousness of notions of 'normal' and

‘morally acceptable’ sexuality and its expressions in Afrikaans, and the equally unstable contexts and conceptions underscoring the forms of its representation. The magazine arguably becomes a form of ‘social deviance’ in order to transgress and question the very rules that initially deem it ‘deviant’, while simultaneously attempting to subvert conceptions of ‘deviance’.

Omitting certain aspects of sexual expression from the purview of an imagined cultural identity and society makes these ‘forbidden’ elements subject of curiosity. Foucault argues that such a repressive power acts as a mechanism of attraction: “[It draws] out those peculiarities over which it kept watch. Pleasure [spreads] to the power that harried it; power anchored the pleasure it uncovered” (1976: 45). Ryk Hattingh confirms that the interest in pornography in South Africa was higher when it was prohibited, precisely *because* it was forbidden (Hattingh, Personal correspondence, 6 April 2013). Censorship and its exclusionary power are not able to survive the pleasures of resistance and transgression it gives rise to. In making aspects of sexual expression the focus of curiosity, a possibility was opened for drawing attention to some of the very features that the censorial laws sought to contain. The result of such repression, a “pollution of sexual health” (Sontag 1979b: 103), is the unavoidable voice of pornographic expression; Sontag claims that “it’s from this pollution of the sexual health of the culture that a phenomenon like pornography is derived” (1979b: 103). Suppressed sexual expressions teem in the “silence of repression” (Baudrillard 2007: 57) and, in the South African instance, are finally articulated at a moment of socio-political transition. These expressions erupt and explode a scene formerly flattened and contained by censorial management, permeating areas “formerly preserved by the minimal separation of public and private” (Baudrillard 2007: 57).

*Loslyf*’s publication commenced over a year after South Africa’s first democratic elections in 1994 and long after the National Party’s reign was unequivocally dismantled. Hattingh describes the significance of the timing of *Loslyf*’s publication:

*[Dit was] ’n jaar nadat die ou stelsel sy gat gesien het en daar was steeds ’n magdom van die ou patriargale apartheidstrukture wat aangevat kon word. Dit was nie asof ’n mens na onderwerpe moes soek nie.*

It was a year after the old system saw its ass and still there was an abundance of old patriarchal apartheid structures that could be taken on. It wasn’t as if one had to go looking for subject matter (Personal correspondence, 20 March 2013).

Even so, it seems that had *Loslyf* been published during the apartheid years, even at the tail-end of National Party rule, its credibility as a voice of dissent and alternativity against a reductive image of Afrikaner (masculine) identity would have been more difficult to contest; as it is, the publication seems compromised by its late arrival. The opening discussion of this chapter’s introduction focused on Thomas Blaser’s assertion that “particularly in times of vast transitions, such as the movement away from apartheid to democracy, our social imaginary is transformed as a new moral order

emerges” (2012: 9). At the time of *Loslyf*’s publication it seems that South African politics and economics had already been transformed or had at least begun an inevitable transition to form part of the post-apartheid dialogue; the social imaginary, particularly as represented in the media sphere, however, had not fully changed yet. It is arguable that the significance of *Loslyf*, at its moment of belated publication, resides in its ability to retrospectively speak to, and reinvigorate the social imagination of, a group reductively designated as ‘Afrikaner’ by the previous dispensation. It further seems that Ryk Hattingh understood the elements of fiction and mythology involved in such a provocation of social imagination; he comprehended that in being labelled ‘alternative’, your potential to be alternative is jeopardised. Instead, Hattingh mythologised a “hypothesis of unreality” (Sartre 1961: 265), a narrowed representation of Afrikanerdom against which he could posit the magazine and its vision as ‘alternative’, a creative act toward expanding Afrikaner cultural identity, and by inference, Afrikaner manhood.

In Chapters Four and Five I investigate the written and visual content of *Loslyf*’s first year of publication (June 1995 – May 1996) respectively, underlining these elements at first by means of a separate discussion of each, but eventually showing the mutuality and complementary nature of written and visual content in the pornographic genre in general. The analysis is split in an artificial way, as though the voices of the editor are a dialogue encountered by readers in their reading of *Loslyf*, and the gaze of the viewer/reader is anticipated and shared by Hattingh in the construction of the magazine. Chapter Four’s analysis aligns the presentation in *Loslyf* with Gail Dines’s contention that the written content, the articles, in pornography magazines are the justification for the buying and consumption of these publications (1995: 254-262). Such content is also employed in the pornographic genre to assert a magazine as not ‘merely’ sexual representation; in trying to imbue *Loslyf* with a political and cultural imaginary, the words, the written content, became more important than in other pornographic publications, like *Hustler SA* or *Barely Legal*. An element of *Loslyf*’s status as ‘alternative’ publication resides in this – the magazine is not just ‘interesting’ and culturally subversive, but becomes alternative to a globalised and generic consumption of pornography in its insistence on an insertion of cultural specificity into otherwise formulaic codes of sexual representation. On the other hand, I explore *Loslyf*’s visual content, its ‘gaze’, in Chapter Five, investigating its superficially non-specific pornographic nature. A question that necessarily needs attention in the conclusion of this study is how and where *Loslyf*’s voice and gaze either complement or contradict one another to result in the magazine emphasising itself and its significance, or possibly undermining what it thought it stood for.

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## CHAPTER FOUR

### THE VOICE OF *LOSLYF*, JUNE 1995 – MAY 1996

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Culture reaches out to create a symbolic textuality, to give the alienating everyday an aura of selfhood, a promise of pleasure.

– H Bhabha (1994: 247)

#### 4.1. Introduction

Pornographic voices serve to testify of the nature of the society within which they are articulated and the individuals imagining a connection with it; these expressions are not simple products of the cultural voice that speaks it into existence. An investigation of pornographic texts is thus valuable since, as Laura Kipnis explains: “pornography isn’t just an individual predilection: pornography is central to our culture... It exposes the culture to itself. Pornography is the royal road to the cultural psyche” (2006: 118). Culture therefore extends itself to become accessible through the expressions it allows/disavows. Pornographic manifestations of these expressions document the symbols of a culture and provide textual material by means of which to retrieve the signs of a community who view their selfhood as represented or accentuated by such articulations; “pornography’s favourite terrain is the tender spots where the individual psyche collides with the historical process of molding social subjects” (Kipnis 2006: 122). In the case of *Loslyf*, the symbols articulated seem to speak of an “aura of selfhood” (Bhabha 1994: 247) of Afrikaans speakers in a post-apartheid context – in a historical process of socio-political tension and awkward chronology. While the historical moment speaks of the promise of democracy and a liberating constitution, even though arguably already tainted with disillusionment, the publication of *Loslyf* conveys the “promise of pleasure” (Bhabha 1994: 247) added to an Afrikaner, and mostly male, sense of cultural identity and highlights how this selfhood interacts with such a ‘promise of pleasure’.

In speaking of the ‘voice of *Loslyf*’ as articulating a verbal imagining of Afrikaner sexual identity that is represented as ‘alternative’ in the broadest sense, this chapter draws on Žižek’s (1992) use of the term ‘voice’ to emphasise the open-endedness and textuality of speech. The ‘voice’ of *Loslyf* is used in the singular to stress its coherence, but it is also multiple in the meanings and readings it expresses – the significance of the ‘voice’ as ‘content’ is exaggerated here, but presumably echoes the readers’ most superficial experience of the magazine. The significance of Hattingh’s voice, as illustrated by the prominence of his editorial role (see pages 3-4, 46-47), becomes conflated with, and indistinguishable from, the articulations and representations put forth in the magazine. This study sees

the personification of *Loslyf*'s voice as a strategy employed to 'speak to' readers who may feel a collective sense of belonging to the community being addressed. Hattingh's voice takes on a paternalistic tone and speaks to 'the Afrikaner' as though it is an existing and collective entity. In a reluctance to distinguish between 'style' and 'content' – as cautioned against by Sontag (1967: 15-36) – this chapter investigates the written 'manner' and 'matter' of the voice of *Loslyf* in the June 1995 issue in the belief that these form key components of the vocal coherence of *Loslyf*, as conceived by Hattingh.<sup>77</sup> The distinction this chapter draws between 'manner' and 'matter' may appear to be an arbitrary division, since these elements are an "indissoluble" (Sontag 1967: 15) means of articulation and probably well integrated in the mind of the reader, but investigating the 'manner' and 'matter' (as inevitably informed by interrelated aspects of style and content) of *Loslyf*'s 'symbolic textualities' is meaningful in highlighting areas of fissure or incoherence as integral to the magazine's success as an 'alternative' publication. Considering *how* ('manner') the magazine voices *what* ('matter') it does may afford a better insight into what *Loslyf* added to a post-apartheid Afrikaner sense of selfhood and community, and a 'promise of pleasure' in socio-political, cultural and carnal terms.

*Loslyf*'s voice is characterised by a variety of intersecting vocalities finding their articulation through the magazine, but always in the most literal sense in Afrikaans. A gendering of voice, for instance, involves slippages between 'female' and 'male' expressive strategies which are complicated by the gender of contributors, the ideas regarding gender they articulate, and fluctuations in tone of voice. *Loslyf*'s articulation of class difference stresses distinctions between art and mass media, pornography and erotica, and conceptions of aesthetics associated with these divisions. An adult/paternal contention of rationality and guidance in terms of psycho-sexual and socio-political matters and an oppositional adolescent voice of rebellion and amusement convey exchanges between tones of maturity and juvenile demands to adulthood. These tones of voice coincide with the sense of maturity associated with political agency at the specific moment in South African history, speaking of a 'promise of pleasure' and the remnants of paternalism in this society. *Loslyf*'s specific parlance also serves as a means by which to differentiate itself from other quite similar publications in the lucrative pornographic market at the time of the magazine's launch (see page 27-28). Insofar as commercial magazines are thought to employ differing rhetorical strategies to set them apart from one another (Viljoen 2008: 320-335), *Loslyf*'s manner of speech may be a deliberate tactic to 'speak to' the

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<sup>77</sup> The entire first year of publication (June 1995 – May 1996) is the basis of my investigation and is important in terms of contextualising my discussion, but specific examples are taken mainly from the first issue. I do, however, also refer to content from other issues in order to supplement my discussion. In terms of the progression and possible evolution of the magazine during this first year, it is essential to consider all the issues in question. This chapter focuses on the written content of *Loslyf*, but will be treating images, general tone of voice and captions as part of the vocal communicative strategy, contributing to the voice of specific features, authors and the magazine in its entirety. A focus on 'manner' and 'matter', as opposed to 'style' and 'content', is informed by Sontag's insistence that "the vulgar filtering-off of style from content" (1967: 16) leads to the denial of an interrelation of these two aspects. The division between 'manner', as *how* the voice speaks, and 'matter', as *what* the voice says, still allows for the acknowledgment of an interwovenness of 'style' and 'content'.

imagined communality of its target audience, and a way of establishing its divergence from other similar publications to eventually display the terms of its ‘alternativity’.

#### 4.2. Manner of voice

When speaking of the implications of contemporary communication, Jean Baudrillard asserts that “our private sphere has ceased to be the stage where the drama of the subject at odds with his image is played out” (1987: 16). The private sphere – in the immediacy of its reach being a controlled and controlling location, influencing individual and collective imaginings of the ‘aura of selfhood’ via the expressions it allows/disavows – is replaced by the public sphere. The public sphere can be understood as having shifted away from representations under supervisory control to a diversified space in which supposedly everything is shown and shared as a result of a relinquished ability to contain modes of communication. Consumer-driven pornographic publications add another layer to the private/public divide in the visibility afforded by their economic motivations. Brian McNair contends that pornography “represents the secrets of private sexual desire in all their taboo-breaking, transgressive exoticism. It is, by definition, a violation of public morality and taste” (2002: 42). Kipnis adds that pornography exhibits a “complete disregard for the public/private divide” (2006: 124). In more than one way, pornography can therefore be understood as communication drawing attention away from the private, outwards, to the public – a process that is doubly significant in a post-apartheid context where both the psycho-sexual and socio-political landscapes are marred by a sense of insularity, secrecy and the exclusionary. Post-apartheid pornographic material and specifically *Loslyf* as an Afrikaans mass media pornographic publication emphasises a publicised loquacity tied to the opening up of the terrain of the private and sexual. In the assertion of pornography’s public/collective character, shifting away from elements of the private, it can be said that *Loslyf* enables and voices the imagining of a communal sense of selfhood. By investigating the importance of first, the Afrikaans language, second, the employment of humour and satire, third, attempts at a symbolic relocation of Afrikaans culture and language, and, finally, an application of iconoclastic symbolism, as it expressed in the form of *Loslyf*’s vocality, this section aims to highlight the manner in which these elements inform the re-imagining of an ‘Afrikaner’ paradigm.

In the editor’s letter of the first issue of *Loslyf* (June 1995), Hattingh provides the following as definition and explanation of the scope and intent of the magazine (Figure 3):

*Loslyf, die eerste Afrikaanse sekstydskrif wat nie doekies omdraai nie; die eerste tydskrif in die geskiedenis waar jy na hartelus in Afrikaans na doos kan kyk, in Afrikaans kan kwyl en sommer in Afrikaans kan lekkerkry ook. Loslyf is ’n tydskrif vir Afrikaanssprekende grootmense wat hulself deel van die jagse mensdom voel, mense wat hul seksuele begeertes in druk wil sien en nie net in kroeë en om braaivleisvure daaroor wil mompel nie. Loslyf is nie*

*'n tydskrif vir moraliste, sedebewakers of radikale pretbederwers nie – daar is genoeg leesstof vir hulle, en ons gun hulle dit.*

*Loslyf*, the first Afrikaans sex magazine that does not beat around the bush; the first magazine in history where you can look at pussy - to your heart's content - in Afrikaans, where you can drool in Afrikaans and can also be pleased in Afrikaans. *Loslyf* is a magazine for Afrikaans-speaking adults who feel themselves part of randy humanity, people who want to see their sexual desires in print and not only mumble about them in bars and around the braai. *Loslyf* is not a magazine for moralists, guardians of morality, or radical spoilsports – there is enough reading material for them and we don't begrudge them that (June 1995: 5).

The importance of Afrikaans as the language in which *Loslyf* is published is made apparent in Hattingh's enthused tone of voice. The magazine's representation and expression of the Afrikaans language precedes Breyten Breytenbach's 1996 suggestion that Afrikaners should "imagine a language state, a sophisticated space within which the potential of Afrikaans-speaking people can be developed in full" (In Kriel 2006: 57). In *Loslyf*'s view this "full development" extends to the ability of Afrikaners to express themselves sexually in Afrikaans, even (or perhaps, most especially) by means of the 'low-brow' genre of pornography.

From the responses of 'readers' to the contents of this letter in the first issue, Hattingh proposes in his editor's letter of *Loslyf* July 1995 that mainly two attitudes towards the magazine and its association with Afrikaans can be identified. Firstly, there is the overwhelming feeling that the magazine is necessary specifically as an Afrikaans pornographic publication. The pro-*Loslyf* group apparently deems the humour of the magazine important – almost all mention how much they laughed while reading the first issue and enjoyed the use of language (June 1995: 5); Corrie from Vereeniging says that "*Afrikaners het lankal 'n tydskrif nodig wat nie huiwer om 'n ding by die naam te noem nie*" (For a long time Afrikaners have needed a magazine which doesn't mind calling a spade a spade) (*Loslyf* July 1995: 6), while Biesie from Springs compliments the magazine: "*Ek het lanklaas so lekker poes gekyk en gelag*" (It's been a while since I had this much fun looking at cunt and laughing) (*Loslyf* July 1995: 7). On the other hand, there was the faction of readers who did not enjoy *Loslyf* at all; they are opposed to the magazine mainly for religious reasons. Their argument holds that the body is a temple of God and that *Loslyf* aids in its desecration, that the magazine devalues sex, that the Afrikaner and their language are polluted by the magazine, and that *Loslyf* promotes violence, promiscuity and rape (June 1995: 5). While Anonymous warns that the body is a temple of God, she/he also thinks that "*dis hoekom die Afrikaner vandag is waar hy is! Loslyf is 'n werplike publikasie*" (This is why the Afrikaner is where he is today! *Loslyf* is an abominable publication) (*Loslyf* July 1995: 9). The contrasting opinions, as represented by *Loslyf*'s editors, echo pro- and anti-pornography opinions in the global arena. Two years prior to the launch of *Loslyf* Catherine MacKinnon had described pornography as "the graphic sexually explicit subordination of women through pictures and/or words"

(1993: 121). She expands her definition to include men, children and transsexuals in acts that decontextualise bodies, dehumanise people and add violence to the sex act (MacKinnon 1993: 121). Laura Kipnis condemns such debunking of pornography. She claims that anti-pornography proponents “seem universally overcome by a leaden, stultifying literalness, [and have] apparently never heard of metaphor, irony, symbolism – even fantasy seems too challenging a concept” (Kipnis 2006: 119). In order to present *Loslyf* readers in opposing factions, Hattingh designs the tensions and dialogue in the magazine in relation to the dominant global pornographic discourse. This seems to situate Afrikaans as a globally relevant language that has become newly dynamic and conversational – injected with a sense of polemic.

The ‘emancipation’ of the Afrikaans language, for which readers believe *Loslyf* to be responsible,<sup>78</sup> seems to be a metaphor for the more liberating environment in which Afrikaners were now able to express themselves sexually. The publication of *Loslyf* seems to allude to a shift in the manner of representing sex, freed from matters of restraint associated with the Afrikaans language, but also the possibility of a shift in Afrikaner sexuality and the Afrikaans expression of sexuality – as represented by the magazine. Bijon from Cape Town seems confident that *Loslyf* will teach Afrikaners to get used to a part of their language that does indeed exist – “*n deel wat nie verswyg moet word omdat dit kwansuis sleg of sondig is nie*” (a part that should not be silenced because it is presumably bad or sinful) (*Loslyf* September 1995: 6). It is as though sexuality in Afrikaans, in its plurality and variety, is validated by the voice *Loslyf* imagines itself to provide Afrikaners. A ‘reader’ known as Ben B asserts that,

*Afrikaners was nog altyd plesierig, maar nou is hulle jags... [Die gebrek aan Afrikaanse pornografiese publikasies] skep die verkeerde indruk dat Afrikaanse mense nie in erotiese materiaal belangstel nie... Elke individu behoort die reg te hê om in sy/haar eie taal jags te word, in sy/haar eie taal te naai, en in sy/haar eie taal te kom.*

Afrikaners have always been jovial, but now they are horny... [The lack of Afrikaans pornographic publications] creates the false impression that Afrikaans people are uninterested in erotic material. Each individual should have the right to be horny in his/her own language, to screw in his/her own language, and to cum in his/her own language (June 1995: 7, Figure 18).

Ben B’s view is supported by Dr GPA, who argues that verbal sparring regarding the survival of Afrikaans will get Afrikaners nowhere (June 1995: 7, Figure 18). It is rather speaking about sex and sex-related issues in Afrikaans that proves the maturity of the language – “*Afrikaans [is] nie meer nat*

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<sup>78</sup> In August 1995’s ‘Penorent’ Lang Jan from Johannesburg writes: “*Loslyf is die bevryding van Afrikaans en die Afrikaner – dit bewys die Afrikaner is ook mens*” (*Loslyf* is the liberation of Afrikaans and the Afrikaner – it proves the Afrikaner’s humanity) (*Loslyf* August 1995: 6). This view is supported by LZ from Naaikrans: “*Loslyf sal die Afrikaanse lektuur net goed doen. Nou kan daar Afrikaanse woorde ontstaan vir dinge wat altyd net in Engels gebruik is*” (*Loslyf* will be good for Afrikaans writing. Afrikaans words can now be created for things formerly only named in English) (*Loslyf* August 1995: 9).

*agter die ore nie, eerder nat tussen die bene*” (Afrikaans is no longer wet behind the ears, rather wet between the legs) (June 1995: 7, Figure 18). The voicing of this opinion is significant at a time when the survival of the Afrikaans language is perceived to be threatened, given its loss of official power (Vestergaard 2001: 26-28). Arguments in and for Afrikaans become nuanced by suggestions such as these, which are metaphors for repositioning and re-evaluation as the saving grace of the language and of Afrikaner cultural identity in a post-apartheid milieu.

Roland Barthes (1975) speaks of the prerequisites of the word, as applicable to the articulation of written text in this instance, to “be erotic” (1975: 42). On the one hand, the word is erotic if “extravagantly repeated, or on the contrary, if it is unexpected, succulent in its newness” (Barthes 1975: 42). Hattingh’s explanation of *Loslyf* in his first editor’s letter alludes to a pre-existing form that this magazine follows and repeats, albeit in Afrikaans; the style of *Loslyf* reiterates texts and echoes other voices and codes of the pornographic genre. In the editor’s letter Hattingh calls *Loslyf* “*kraakvars*” (brand new) (June 1995: 5), acknowledging the ‘succulent newness’ of the magazine. Alongside *Loslyf*’s novelty, its readership as “*Afrikaanssprekende grootmense*” (Afrikaans-speaking adults) (June 1995: 5) is emphasised. The newness of the association of Afrikaans with consumerist pornographic material, and Afrikaners with a cultural and linguistic coming of age, affirms the so-called ‘erotic’ quality of the magazine. It can be argued that it is exactly this novelty that establishes an eroticism for the element of repetition to uphold and maintain monthly – insofar as ‘the erotic’ is sustainable through reiteration. It appears that the novelty of *Loslyf* and its perceived eroticism is inseparable from Afrikaans as the language in which the magazine is published. Hattingh’s assertion presumably establishes a precedent in manner of articulation, in which the focus is placed on elements of novelty and maturity alongside the repetition of pornographic material, for subsequent issues.

In its infancy *Loslyf* was not intended to be merely another pornographic magazine. For Hattingh the magazine was novel in the manner in which pornographic content was juxtaposed with writing in Afrikaans, a language formerly associated with morality and piety (Personal correspondence: 6 April 2013). Another characteristic aspect of *Loslyf* is the content of the magazine as diverging from what is accepted as ‘traditional’ in pornographic publications (Hattingh, Personal correspondence: 6 April 2013). *Loslyf* is therefore ostensibly finely balanced on the edge between mainstream conformist pornographic matter and an alternative and avant-garde manner of presenting content and style. In this poising of the content matter, the magazine submits to another mode of eroticism – “it is intermittance... which is erotic: ... between two edges... it is the flash that seduces, or rather: the staging of an appearance-as-disappearance” (Barthes 1975: 10). As a magazine in which the specific content is required to arouse, to seduce with the flash, it is the way in which *Loslyf* styles content material that adds another layer of eroticism to the magazine – an ‘appearance-as-disappearance’, the exchanges and slips between purely pornographic material, as found in the magazine’s ‘Loslywe’

section (Figure 2), and avant-garde content by prominent Afrikaans literary figures, such as the articles, fiction and selected feature columns (Figure 2).

*Loslyf*'s irreverent voice under Ryk Hattingh's editorship, a voice that seems to make the magazine uncomfortably unclassifiable, situates the magazine, or the written content at least, as a "text of bliss" (Barthes 1975: 14).<sup>79</sup> In contrast with a 'text of pleasure', this is text that discomposes, that "unsettles the reader's historical, cultural, psychological assumption, the consistency of his tastes, values, memories, brings to a crisis his relation with language" (Barthes 1975: 14). At times, however, these styles intersect and are employed alongside one another in a manner that, once again, blurs the lines of distinction which would allow a comfortable classification of the magazine. The serial 'Bart Wessels PS: Die obsessie' (Bart Wessels PI: The obsession, Figure 4) illustrates how the voice of *Loslyf* speaks of both modes of textuality.<sup>80</sup> Smat writes:

*"Op jou knieë", beveel ek.*

*Sy gehoorsaam. Ek staan bo-op die bed met my piel by haar mond. Ek leun met my hande teen die muur.*

*"Suig, my fok, ek sê suig!"*

*Haar lippe vou warm om my groot pielkop. Ek voel haar nat tong beweeg. Ek dink aan Jacqueline en wat ek graag met haar wil doen. Stadig naai ek Anna in die mond. Dit vat nie lank voor ek kom nie. Sy sluk alles behaaglik af.*

"On your knees", I demand.

She obeys. I stand on the bed with my dick at her mouth.

"Suck it, fuck, I said, suck it!"

Her lips warmly fold over my large dickhead. I feel her wet tongue moving. I think of all the things I want to do with Jacqueline. Slowly I fuck Anna in the mouth. It's not long before I cum. She pleurably swallows it all. (June 1995: 75).

In terms of style and content, this writing is pure 'pleasure', as defined by Barthes (1975: 14); it satisfies carnally and does not break with the culture of normative pornographic expression. However, being voiced in Afrikaans from a platform of a mass media, consumerist publication for the first time, this text simultaneously stylistically breaks with cultural assumptions regarding the association of such a symbolic textuality with the Afrikaans language. In an adolescent way, Smat insists on using words and phrases such as "*my voël taai etter drup*" (my dick drips sticky puss) (*Loslyf* January 1996: 74), "*my dikke piel in jou hol opdruk*" (shove my large cock up your ass) (*Loslyf* January 1996: 74), and

<sup>79</sup> Roland Barthes (1975) distinguishes between 'texts of pleasure' and 'texts of bliss'. He describes a 'text of pleasure' as "the text that contents, fills, grants euphoria; the text that comes from culture and does not break with it, is linked to a *comfortable* practice of reading" (1975: 14, his emphasis). It is by implication a text that encourages acceptance rather than probing. In contrast with this is the 'text of bliss' "that imposes a state of loss, the text that discomforts ... unsettles the reader's historical, cultural, psychological assumptions, the consistency of his tastes, values memories, brings to a crisis his relation with language" (Barthes 1975: 14).

<sup>80</sup> 'Bart Wessels' was written by Jan Smat (homophone for 'smut', with reference to the nature of the storyline), pseudonym for Michael Green. The first part appeared in June 1995 and the last in January 1996.

“*my sos sluip soos ’n slak haar slymsloot binne*” (like a snail my ‘sos’ sneaks into her slime-way) (*Loslyf* January 1996: 75). The pleasure of comfort and seriousness of induced sexual arousal is postponed in phrases juxtaposing explicit sexual imagery and poetic alliteration, assonance, or a humorous, almost sarcastic, tone of voice; “*sy skree dit in my sensitiewe ore en ek plant Buks Bamboes op ontsettende wyse tot haar rugwerwels klap*” (she shouts into my sensitive ears and I frighteningly plant Buck Bamboo till her vertebrae clap) (*Loslyf* January 1996: 75). Even though *Loslyf*’s content exhibits elements adhering to both distinctions, this study relates the magazine’s written content as a ‘text of bliss’ by manner of its stylistic composition.

In *The history of sexuality* Foucault notes that to render sex, in public discourse, as “morally acceptable and technically useful” (1976: 21) is of primary importance for censorship. Implied in the process of censorship, albeit secondary to this rendering, is the “forbidding of certain words, the decency of expressions, [and] all the censorings of vocabulary” (Foucault 1976: 21). Although such a ‘forbidding’ is clearly associated with *what* is said, it is rather *how* these articulations are tied together that contributes to *Loslyf*’s voice as apparently helping in attempting to re-appropriate the Afrikaans language and redefine the accompanying post-apartheid Afrikaner cultural identity. What is imperative to this process is voicing specific words and terms that were previously deemed unacceptable in the proper use of Afrikaans. A ‘reader’<sup>81</sup> known as Bijon credits *Loslyf* for succeeding in its attempt to achieve this (Figure 6):

*My vertroue is dat Loslyf Afrikaanssprekendes sal leer om ook gewoon te raak aan ’n deel van hulle taal wat wel bestaan. ’n Deel wat nie verswyg moet word omdat dit kwansuis sleg of sondig is nie.*

I am certain that *Loslyf* will teach Afrikaans speakers to get used to a part of their language that does indeed exist. A part that should not be silenced because it is presumably bad or sinful (*Loslyf* September 1995: 6).

Susan Sontag writes that a society that is “hypocritically and repressively constructed ... must inevitably produce an effusion of pornography as both its logical expression and its subversive, demotic antidote” (1979: 86). After years of censorial control in South Africa, *Loslyf* appears to abject the Afrikaans language; as a *Loslyf* cartoon proclaims, “*pornografie, soos seks en drugs en rock ’n roll, is ’n uitlaatklep in die opgeblase ballon van die lewe*” (Pornography, like sex and drugs and rock ’n roll, is an escape valve in the inflated balloon of life) (*Loslyf* February 1996: 18). *Loslyf* voices the

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<sup>81</sup> Each issue of *Loslyf* starts with the ‘Penorent’ (straight-up/erect) letters’ column following on Hattingh’s editor’s letter. As mentioned in Chapter Three, Hattingh and other members of the *Loslyf* staff were responsible for writing most of the readers’ letters. This is a fact that was hidden from readers. As a result the distinction between the real and fantasy is blurred even further than usually expected from material associated with pornography. Hattingh’s voice is conflated with the voice of the magazine, distorting the divisions between singularity/subjectivity and collectivity/objectivity. It is significant that Hattingh’s voice becomes through the magazine a ‘one-for-many’ articulation in a cultural product celebrating a break from a paternalistic dispensation and its ‘one-voice-for-many’ form of governance. The boundaries between ‘manner’ and ‘matter’ are also consequently blurred when *how* the magazine is composed appears to be *what* it is composed of.

sexual, previously silenced, from the platform of the mass media and by means of representational forms denied or suppressed by linguistic purists and fundamental proponents of ‘pure’ Afrikaner culture.

*Loslyf*'s tone of voice ostensibly tries to break away from not only previous sanctions and silences, but also certain ways of speaking about sex, when speech is permitted. Moral purity, as formerly perceived to be constitutive of Afrikaner identity, required silence when sex was concerned or, at the very least, a ‘pure’ use of language when sexual ideas were expressed. Martiens from Durban destabilises this idea when he says that anybody who disapproves of *Loslyf*'s use of language – its “*poes-en-piel-taal*” (cunt-and-cock-language) – is not a true Afrikaner (*Loslyf* October 1995: 10, figure 7). ‘*Vagina*’ (vagina), ‘*penis*’ (penis) and ‘*seksuele omgang*’ (sexual intercourse) are replaced with ‘*poes*’/ ‘*doos*’ (cunt / pussy), ‘*lat*’/ ‘*piel*’ (cock / dick) and ‘*naai*’/ ‘*fok*’ (screw / fuck). There is an emphasis in the magazine away from medicalised sex towards a more ‘human’, chaotic, disruptive and humorous, or less serious, representation that perhaps aims to reposition sex as represented in Afrikaans, while redefining the post-apartheid character and reach of the language.

Johann Rossouw speaks of the power of Afrikaans to “provide a place where Afrikaners can feel at home again” (In Kriel 2006: 56-57) in an uncertain post-apartheid context. Victoria from Johannesburg praises Hattingh for his dedication in helping Afrikaans speakers ‘feel at home’ by feeling that they are more ‘in their bodies’ (Figure 8):

[Creating] a written language closer to the everyday spoken word, faced as he is with a traditional literary language which does not really reflect how the language is used by normal people... [Creating] a common grounding for Afrikaans language, particularly in the context of erotica, that people can use in everyday speech (July 1995: 8).

The voice of *Loslyf* therefore becomes reflective of a re-imagining of Afrikaner (female and male) cultural identification in all its plural postmodern manifestations. The manner in which the contestations are represented in the various opposing reactions to *Loslyf*'s association with Afrikaans results in a perception of the depth of Afrikaner identity, the Afrikaans language and its specific articulations, favouring the acceptance of a post-apartheid diversification of Afrikaans in totality, as metonymically represented by *Loslyf* as sex in Afrikaans.

While accessing sexual representations in Afrikaans may arguably put readers at ease by helping them to “feel at home” (Rossouw in Kriel 2006: 56-57), humour is employed by *Loslyf* to stimulate self-criticality and awareness in the reader. The relation between humour and satire, as described by Adré Rheeder, lies in making the reader laugh; the satirist succeeds in his primary goal when getting the reader to laugh at her/himself; when the reader realises that she/he can identify with a specific representation, depiction, or character, then self-examination can ensue (In Kannemeyer 1997: 57). It

is in terms of artist Brett Murray's useful definition of satire that I argue for *Loslyf* as a satirical publication. Murray states that:

Satire is concerned with exposing and denouncing abuses, follies, stupidities and "evils of all kinds" through wit, sarcasm, irony, ridicule and the like. A concise definition of satire would be 'that which critically entertains'. The subject matter of satire includes the pathetic and the profound, the sacred and the profane. Pun, parody, inversion, allegory and obscenity all form part of the satirist's armoury. Colloquial references share platforms with literary references in an eclectic hotch-potch of interconnecting fantasies, symbols and metaphors (1988: 3).

Laura Kipnis is of the view that pornography has the same ability to invoke self-criticality or, at the very least, an awareness of what a person or society relegates to the margins of identification: "There are certain things we just don't want to know about ourselves, and about our formations as selves. These seem to be precisely what pornography keeps shoving right back at us" (Kipnis 2006: 124).

In 'Koekie se hoekie' Koekie Hartsenberg/Theunis Engelbrecht<sup>82</sup> combines elements of satire and sex to confront readers with social, cultural and sexual issues (Figure 5). With 'Koekie se hoekie' *Loslyf* seems to provide a mirror to its readers, enabling them to laugh at themselves, but also become acutely aware of the constituents in their process of identification that they might tend to negate or deny. Koekie's voice exhibits intersecting vocalities, with aspects of gender highlighted by the fact that Koekie is really a man "speaking in feminine" (Browmiller 1984: 115) – a fact unknown to readers. An element of triviality is added by the diminutive quality of 'Koekie' as a name (and the further infantilisation in the phrase 'Koekie se hoekie'), at once strengthening the satirical potential of the content in a manner that also allows the irony and satire to be easily lost on uncritical readers.

When writing on the issue of Afrikaner sexual repression Koekie says, "*slaan my poes met 'n waterlelie' ... Ek verneem dat Afrikaners se skuldgevoelens oor seks nog so diep in hulle psiges gewortel is, by wyse van spreuke*" ('Smack my pussy with a water-lily' ... I understand Afrikaners' guilt regarding sex is still so deeply rooted, so to speak) (June 1995: 121). In parodying female genitalia, and using a pun for male genitalia, Koekie uses the vulnerable moment of laughter as a moment for self-reflexivity regarding the reader's own stance on the matter. Koekie defends Afrikaans' association with sexual terminology and rebukes views opposing this connection since "*Afrikaans is die taal waarin 'n mens die lekkerste kan naai*" (Afrikaans is the language in which one

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<sup>82</sup> Koekie Hartsenberg is the pseudonym Theunis Engelbrecht uses in *Loslyf*. 'Koekie se hoekie' is a monthly column in which Koekie establishes her character and proceeds to give a socio-sexual commentary on Afrikaners and initiate a socio-political dialogue on South African society. Koekie Hartsenberg sets herself up as an Afrikaans woman, by repeatedly defining herself as such, who is familiar with Afrikaner establishment and Afrikaans literary figures and cultural conduct. She posits herself as part of the imagined Afrikaner community and associates herself with 'our language', 'our leaders' and 'our people'. This façade is reiterated and sustained monthly as an entrenched vocalicity. In this way Koekie Hartsenberg manages to become an identifiable character and manages to speak of, and against, normalised Afrikaner cultural ideals and modes of identification from an 'insider's' point of view. It becomes difficult to reproach her views when she seems to express them out of genuine concern and care from a position of belonging.

fucks best) (*Loslyf* July 1995: 121). She urges readers to “*pomp in Afrikaans en laat die taal dans!*” (Screw in Afrikaans and let the language dance!) (*Loslyf* July 1995: 121). In this way the edge is taken off a prevailing and presumably serious debate on the post-apartheid nature and survival of Afrikaans, consequently emphasising the re-appropriation of Afrikaans and a re-enchantment of the language by diversifying it, as symbolised by the free use of Afrikaans sexual terminology and the proudly colloquial tone that recalls the irreverent manner of the Voëlvry musicians.

Echoing the dissident and so-called ‘alternative’ tradition of the Voëlvry artists, *Loslyf*’s June 1995 ‘Inheemse blom van die maand’<sup>83</sup> spread ‘Dina: by die monument’ (Figures 9-13), establishes Dina as a symbol of an attempt at a symbolic relocation of Afrikaans culture and language. Once again sexuality becomes a metaphor for and a voice of the representation of an Afrikaner cultural identity in its entirety. ‘Dina’ is the spread that Hattingh is proudest of; he says that through ‘Dina’ he symbolically achieved what he aimed to do with the magazine in general during the time of his editorship – the entire stylistic composition aids in the success of this spread (Personal correspondence 6 April 2013). The Voortrekker Monument is employed as a symbol of Afrikaner culture, apartheid and former repressions – in this instance by implication primarily sexual repression. Dina, as the ‘blom’, becomes a metaphor of Afrikaner women and her sex becomes the symbol of her significance. Hattingh describes the value of Dina as adding a sexualised element to an important Afrikaner symbol, subverting and undermining its conventional value and veneration (Personal correspondence 6 April 2013).

Monuments are described as a “means of fixing history” (Rowlands & Tilley 2006: 500); in their literal monumentality they attempt to provide stability to public memory and permanence to the collective imagining of an associated cultural identity. With the ‘Dina’ spread, *Loslyf* succeeds in re-appropriating the Voortrekker Monument as conventionally ‘divine’ symbol of the ‘permanence’ of Afrikaner nationalism. The magazine assails the symbolic significance of the monument, while the written text declares itself on the side of Afrikaner traditionalists; Dina “*draai nie doekies om as sy oor haar liefde vir Afrikaans en die Afrikaanse kultuur praat nie*” (doesn’t beat about the bush when she speaks of her love for Afrikaans and Afrikaner culture) (June 1995: 125). The result is a destabilisation of the permanence and stability of Afrikaner cultural identity, as it was supposed to be symbolised by the monument, at a time when the meaning of Afrikaner cultural identity was already

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<sup>83</sup> ‘Inheemse blom van die maand’ translates as ‘Indigenous flower of the month’. Dina becomes equated with a flower, waiting to be plucked – an image continued in the landscape in which she is photographed (Figure 5). The logo of the section features a flower instead of an ‘l’ in ‘blom’ (Figure 11). John Peffer notes that when the flower is plucked from the logo, ‘blom’ becomes ‘bom’ (bomb); Dina’s “name has double meaning: Dina is *dynamite*” (2005: 53). This relates to the dynamite stick in the logo of Hattingh’s editorial (Figure 3) and its title ‘Losbars!’ (explode/burst loose) (Peffer 2005: 53-54). These signs may indicate a break or bursting loose from restrictive Afrikaner culture and also attempt to portray Dina as not merely an innocent and helpless little flower.

being called into question. In a post-apartheid context the spirit of freedom the Voortrekker Monument is said to express ironically becomes the democratic freedom of sexual expression. The constitutional right and freedom Dina now has to expose herself in this way becomes conflated with a freedom previously viewed in a very different light. This former freedom, and the history it is a metaphor of, is undermined while *Loslyf* purportedly excuses itself and by the way that Dina cheekily proclaims that “*as jy aan my simbole vat, vat jy aan my*” (if you mess with/touch my symbols, you mess with/touch me) (June 1995: 125).<sup>84</sup>

Laura Kipnis says that in order to “commit sacrilege, you have to have studied the religion” (2006: 119-120). As a manner of ‘studying the religion’, *Loslyf* deliberately sets up Dina’s supposed Voortrekker ancestry in order to desecrate it. The Voortrekker Monument was intended to inspire a pious and steadfast character in Afrikaner descendants, but Dina deliberately transgresses this expectation. The irony, and subsequent deflation of this expectation, however, lies in Dina’s profession of her pride in this heritage and admiration for “her great-great-grandfather”, well-known Voortrekker, Hendrik Potgieter and her passion for the monuments of the ‘Afrikaner nation’. The ‘Dina’ spread alludes to a possibility of a post-apartheid Afrikaner cultural identity which moves away from monolithic and narrow modes of identification. Dina becomes a symbol of postmodern Afrikanerdom in which a variety of seemingly competing qualities harmoniously co-exist in an effort to redefine Afrikaner cultural identity while debunking previous representational modes of it.

Echoing the iconoclastic symbolism of the ‘Dina’ spread is ‘Pollie’ as ‘Inheemse blom van die maand’ in March 1996 (Figure 14). The shoot is set at the Taal Monument in Paarl<sup>85</sup> and Pollie’s represented conviction is predictably the importance of Afrikaans. As a woman meant to sexually excite *Loslyf*’s readers, she herself proclaims that “nothing excites me more than the Afrikaans language” (March 1996: 115). In contrast to responses to *Loslyf* as abusing and defiling the Afrikaans language, Pollie laments the misuse of Afrikaans in the past. She defines this misuse as usage of the language previously to suppress people, but says that “hopefully Afrikaans will be used to liberate the public in the future” (March 1996: 115). The stylistic composition of specific text and visual content of the ‘Pollie’ spread desecrates the monument involved, albeit to a lesser degree than in the ‘Dina’

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<sup>84</sup> A sexual element is added to this proclamation, since Dina’s sex becomes the symbol of her significance. Dina’s presence at the Voortrekker Monument, given the former Afrikaner repression of sexual expression, layers various taboos into the ‘Dina’ spread. The taboos “function to stimulate the desire for the tabooed thing *and* for its prohibition simultaneously” (Kipnis 2006: 121). Dina’s posing in front of the monument becomes symbolic of the emancipation of Afrikaners from former modes of censorial control and the new-found possibility of mainstream sexual representations.

<sup>85</sup> ‘Pollie ons gaan Pêrel toe’ is a well-known Afrikaans folk song written by CJ Langenhoven. In the song Langenhoven, as prominent Afrikaans literary and cultural figure (see page 15, footnote 17), paid tribute to Paarl as an important town in the establishment of Afrikaans as official language. The ‘Genootskap van Regte Afrikaners’ (Society of Real Afrikaners), promoting and publishing the Afrikaans language, was formed in Paarl on 14 August 1975. This society published the *Die Afrikaanse Patriot* (The Afrikaans Patriot), the first Afrikaans journal in South Africa, and helped to establish the first Afrikaans school in Paarl.

shoot, as it is a ‘sacred’ site for the remembrance of important constitutive elements of traditional Afrikaner cultural identity. But at the same time Pollie re-enchants the Taal Monument with renewed significance as a cultural symbol. Pollie professes her love for Afrikaans and this appears to place her on the side of linguistic purists and fighters for the survival of the language. However, her represented involvement with Afrikaans and her view of it negates such a traditionalist stance. Iconoclastic content in general upsets traditional conceptions and institutions, but in an openly propagandistic tone (Kannemeyer 1997: 25); Pollie’s pretence, however, makes of her a subversive character (Kannemeyer 1997: 24). She vocally presents herself in a manner apparently supporting conventional Afrikaner notions, only to undermine these existing rules and norms.

A discussion of *Loslyf*’s style as undermining of Afrikaner tradition and history would be incomplete without mention of the works of the *Bitterkomix* artists. They are best known in *Loslyf* for their monthly cartoon strip ‘Vetkoek’ (Figure 15),<sup>86</sup> although other irreverent works were also featured in the magazine. *Loslyf* November 1995 and December 1995 published visual parodies of traditional Afrikaner folk songs along with their lyrics. In ‘Daar kom die Alibama’ (Figure 16)<sup>87</sup> by Konradski, a cartoon hybridising a variety of influences and codes in true postmodern parody, Alibama is a gigantic and masturbating sea-god rising from the sea and ejaculating over the ocean with an onomatopoeic ‘aah’ and ‘tjirts’ (November 1995: 93). ‘Siembamba’ (Figure 17)<sup>88</sup> by Conrad Botes, is a seven-frame strip illustrating each line of the violent lyrics of this traditional nursery song (December 1995. s.p.). In the last frame the words “*dan is hy dood*” (then he is dead) is accompanied by a human heart and the old South African flag in the background. Both these cartoons, which have ambiguous and aggressive undertones, are metaphors for cultural and political systems in which Afrikaners ostensibly placed unwavering belief and faith. These systems are symbolically questioned in both examples, but are unequivocally proclaimed dead by the ‘Siembamba’ strip’s final frame, insofar as the old South African flag is metonymically linked to Afrikaner history and tradition. Style

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<sup>86</sup> The first ‘Vetkoek’ strip was published in *Loslyf* June 1995 and was met with a range of public responses. Anton Kannemeyer deems the strip unsuccessful, but interesting within the context of pornography (1997: 50). The style of work does not comfortably correlate with the content of conventional pornography. A disjuncture is created by the style, along with a discomfort associated with an inability to precisely classify the strip’s content. This makes the feature of ‘Vetkoek’ in *Loslyf* noteworthy and adds interest to the variety of public responses to the strip. Incidentally Kannemeyer also attributes the failure of the strip to the pornographic context: “Within the context of *Loslyf* (and therefore pornography) there is the risk that the stereotypes employed will be understood as such and that the intended satire will thus be ineffective” (my own translation) (1997: 57). ‘Vetkoek’ was discontinued after only eight issues of *Loslyf*. This strip will be discussed again in Chapter Five.

<sup>87</sup> ‘Daar kom die Alibama’ is a traditional ‘Kaapse Klopse’ song originating in the coloured community of Cape Town, but appropriated for white Afrikaner culture by Afrikaans ‘Boeremusiek’ bands (Author unknown s.a. [www.civilwarpoetry.org](http://www.civilwarpoetry.org)) – alluding to the hybrid nature of traditional Afrikaner culture that the *Bitterkomix* artists hint at with the image. The work’s iconoclastic nature resides largely in the intertextuality of cultural sources and their juxtaposition in this image. The result is an affirmation and ridicule of the exclusivity of a purportedly ‘pure’ Afrikaner identity.

<sup>88</sup> ‘Siembamba’ is a nursery song written by CJ Langenhoven. Being written by such a renowned figure in Afrikaner history, interpretations of the song call to light the disputability of the representation of a ‘pure’ and ‘pious’ Afrikaner culture. With words such as “mama’s baby, wring his neck, throw him in a ditch, step on his head, then he is dead”, the song (unintentionally) enables a questioning of the grounds on which Afrikaner cultural identification was endorsed to be pure and virtuous.

and content are especially closely related in the works of the *Bitterkomix* artists— at times these elements intersect, echoing the interwovenness of ‘manner’ and ‘matter’ throughout *Loslyf*.

### 4.3. Voicing matter

Oscar Wilde says that, “it is only shallow people who do not judge by appearances. The mystery of the world is the visible, not the invisible” (In Sontag 1967: 3). The examples discussed thus far, to indicate the manner in which the ‘voice’ of *Loslyf* ‘speaks’, stress this emphasis on appearance, but are by no means to be seen as a “decorative encumbrance on the matter of the work” (Sontag 1967: 17). However, the examples could just as easily have been classified as investigations into subject matter. This distinction is a rather abstract consideration of *Loslyf*’s personified ‘voice’, and the ‘how’ and ‘what’ of its articulations, in which neither can be read nor understood independently from the other. The inclusion of irreverent opinion, religious dissent and a subversion of gender politics (by discussing both female voice and Afrikaner masculinity) are examined as ‘matter’ in an attempt to underline the way in which *Loslyf* ‘speaks to’ (and of) a post-apartheid imagination and possible re-evaluation of Afrikaner cultural identity, as metonymically signified by sex in the stylisation of its content.

These three strategies used by *Loslyf* to lend substance to the magazine are integrated and illustrated by means of one or two examples. In a sense, all of these strategies are voiced as irreverent opinions but the first two examples (‘Tussen hamer en aambeeld’ and ‘Katalien: Ballistiese nimf’) I discuss are perhaps more obviously so, given the significance of a plurality of voice at the (political) moment of *Loslyf*’s first year of publication.

One of the main feature articles in the first issue of *Loslyf* was an investigation into the state of affairs in the South African Police Service (SAPS) by Eva Landman (pseudonym for Jan Taljaard) (1995: 50-59, Figure 19). The title, ‘Tussen hamer en aambeeld’ (Between hammer and sickle), recalls the figure of speech, ‘between a rock and a hard place’ – a prelude to the content of the article and the magazine’s irreverent opinion of the SAPS’s post-apartheid position. Secondly, the title aligns signifiers of communist ideology with the state institution formerly tasked with the mission of eradicating the perceived ‘Rooi Gevaar’<sup>89</sup> – only to be at the service of a dispensation associated with the ‘red menace’ after South Africa’s political transition (1995: 50); “*toe kom die verkiesing April verlede jaar. Almal sien die terrs van vroeër gaan die nuwe regering word*” (then the election came in April last year. Everyone sees the former terrorists will become the new government) (1995: 51).

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<sup>89</sup> ‘Rooi Gevaar’ (red menace) was used in popular parlance to refer to the perceived threat that the apartheid government viewed communist ideology as representing.

Superficially the ‘matter’ of the article seems to place *Loslyf* on the side of the frustrated policemen who lament the political changes and all the transformation it brought about in the service. Hattingh’s own history with the security apparatus of the old regime (see page 46, footnote 68), however, creates the expectation that this article might be subversive and a continuation of the oppositional work he supports. This expectation is confirmed by the sarcastic “*God was aan die Afrikaners se kant, sien*” (God was on the Afrikaners’ side, see) (1995: 51) and is developed throughout the article.

The political subtext in *Loslyf* and the tension this creates between the ideology of the previous dispensation and oppositional ideologies is evident in the ‘Katalien: Ballistiese nimf’ (Katalien: Ballistic nymph, figure 20)<sup>90</sup> spread (June 1995: 60-71). Katalien is supposedly a ballistics expert from East Germany – echoing the allusion to communism and aligning her back-story with the connotations that South Africans, and specifically the Afrikaner community, associated with this ideology. Katalien proclaims that she accepted East Germany’s political propaganda without question and that she placed the country’s interests above her own:

*Ek het my land se belange bo my eie behoeftes gestel. Maar toe die muur begin verkrummel, het my inhibisies en my kuisheid ook in die slag gebly.*

I placed my country’s interests above my own. But when the wall started to crumble, so did my inhibitions and my chastity (1995: s.p.).

The text accompanying the Katalien spread creates a metaphor for apartheid rule; Katalien says she learned that “there is no political party in the world that can sexually satisfy citizens” (1995: s.p.). In this declaration, the control of the apartheid dispensation is equated in the text with those repressive political systems elsewhere that it saw itself in conflict with. The result is that *Loslyf* questions the credibility of Afrikaner nationalist rule and attempts to undermine its self-confidence, while celebrating the crumbling of South Africa’s metaphorical “wall” of isolation.

Katalien’s opposition to governmental control is echoed, to suit the specific South African instance, in Hattingh’s interview with Marita van der Vyver (1995: 26, 27, 29, 46, Figures 21-24). This title also makes absolutely clear the viewpoint of the article – ‘Polities-korrek maak my tiete lam’ (lit. Politically correct numbs my boobs/Politically correct grates my tits) (1995: 26). Susan Browmiller brings the critique on gender performativity into the realm of the rhetorical. She is of the view that “speaking in feminine” (1984: 115) or “writing in feminine” (1984: 124) involves language (and tone) that “lacks muscle and lean strength ... is precious and insubstantial ... limps along to inconclusion like an unstressed syllable, inferior and weak ... When it seeks to break from its mold and be strongly declarative it is said to raise its voice and becomes strident and shrill” (Browmiller 1984: 124-125).

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<sup>90</sup> ‘Ballistic’ is a play on words, in one sense referring to Katalien’s supposed job in weaponry and projectiles. But the word is also slang for ‘mad’ or ‘frenzied’, turning Katalien into an uncontrolled nymphomaniac. ‘Balls’, being slang for ‘testicles’, associates Katalien with male genitalia and sexual prowess.

Van der Vyver, as popular Afrikaans writer, represents an opposite rhetorical approach and speaks out boldly against important issues, expressing dissent and irreverence with intellectual rationality and political sobriety – as a woman “speaking in masculine” (1984: 115). While “[m]en may try to talk as if they are bigger than they actually are, and women may talk as if they are smaller” (Browmiller 1984: 116), Van der Vyver confidently, and aware of the power of her opinions, opposes the ‘hypocritical’ morality of Christian/Afrikaner Nationalism’s stringent censorship: “*Volwassenes kan vir hulle self besluit wat hulle sien ... As dit mense se fantasieë is, moet jy hulle hulle fantasieë gun*” (Adults can make their own decisions regarding what they would like to see ... If these are their fantasies, they should be allowed them) (1995: 26-27). Through the intersecting vocalities at play, *Loslyf* speaks of the negative aspects of apartheid rule, highlighting them to problematise adherence to them and to observe the country’s, and importantly Afrikaners’, seeming liberation from them. Political correctness is used as a site of critique, not only to comment on the previous dispensation, but also to balance these criticisms with remarks on post-apartheid systems of normativity and uncritical attitudes too. Van der Vyver is of view that apartheid’s Christian Nationalist morality has been replaced by postures of political correctness under the new rule (1995: 26); she says: “*Nou vervang jy een stel van onderdrukking met ’n ander ewe onderdrukkende stel voorskrifte*” (Now one system of oppression is replaced by another equally oppressive set of prescriptions) (1995: 26). Van der Vyver and *Loslyf* thus not only critique the old garde, but ‘oppressive’ systems in general.

Matters of religious dissent are reiterated in the *Loslyf* August 1995 article ‘Kerk in krisis’ (Church in crisis, Figure 25). The article attests to the Afrikaner nationalist conflation of church and state, and speaks of Afrikaners’ disillusionment with the Dutch Reformed Church and its former influence – “*Talle Afrikaanssprekendes staan deesdae koud teenoor die NG Kerk. Hulle is ontnugter en weet nie waar om geestelike leiding te vind nie*” (Many Afrikaans speakers feel disaffected about the DR Church. They are disillusioned and don’t know where to find spiritual guidance) (1995: 51). This echoes *Loslyf*’s vocality of adolescence/adulthood; the article describes Afrikaans speakers as in need of guidance, but disillusioned by the paternalistic institution that formerly served to guide a child-like moral and cultural identity. Whereas the *Algemene Kerkbode*<sup>91</sup> lays the blame for a decline in church membership at the feet of pornography and the increase in pornographic publications, *Loslyf* seems to provide a voice of reason, showing that this decline predates the South African “porno-wave” (1995: 52). Through interviews with members and ministers the article proposes that the church and the hypocrisy it came to be associated with through its involvement with and support of apartheid, is the main reason for its regression. A former church member states that,

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<sup>91</sup> The *Algemene Kerkbode* is the periodical of the Dutch Reformed Church.

*ons het almal nog geglo ons leiers is deur God geroepe. Maar toe die korrupsie en die skelmgeit eers aan die lig kom, het ek vir die eerste keer my selfvertroue as Afrikaner begin verloor.*

we all believed our leaders were called by God. But when corruption and mischief came to light, I started to lose my self-confidence as an Afrikaner for the first time (1995: 51).

The article undermines the church/Afrikaner state conflation, condemning this formerly strong bond and calling into question the stability of Afrikaner identity as it is associated with these institutions. The magazine lays the blame for the failure of a powerful apartheid state apparatus on the very institution it supported and propagated, exposing a weakness of both apparatus and institution and thus challenging normative Afrikaner beliefs.

The *Loslyf* October 1995 issue published a *Bitterkomix* cartoon advertisement for ‘Bykom’ capsules (Figure 26) by Konradski.<sup>92</sup> Stereotypical representations of conservative Afrikaners condemning pornography and sex on moral and religious grounds are perpetuated in the cartoon. The commercial is addressed to “DAMES EN HERE!” (LADIES AND GENTLEMEN!), commenting on the wide audience in need of the advice professed by the commercial. The characters are depicted as frowning, unhappy, screaming and semi-crazy figures. The ‘scientist’ endorsing the capsule in the advertisement proclaims that:

*Sulke mense lei aan ’n siekte wat in wetenskaplike kringe bekendstaan as ‘fundamentalistis testos et konstapatus’ en kán genees word met Bykom kapsules indien daar betyds opgetree word...*

Such people suffer from a disease known in scientific circles as ‘fundamentalistis testos et konstapatus’ and *can* be cured with Bykom capsules if action is taken soon enough... (1995: 110).

Old-fashioned Afrikaner religious conceptions regarding pornography and sex are openly ridiculed and denounced. Once again *Loslyf*’s adolescent voice is purportedly speaking in a paternalistic form of guidance by means of mock reverence. The pseudo-scientific voice in the commercial is adult-like and fatherly, but is doubly ridiculed when mimicked by the non-scientist. The ‘scientist’’s proclamation that such ailments can be cured parodies conservative religious notions that sexual ‘deviance’, homosexuality and approval of pornographic material can be cured by means of faith and prayer. The professed answer to the problem is ‘Bykom’ – a capsule for anal application. On one level the translation allows for an understanding that the conservatives need to ‘catch up’ with modern times. Another possible meaning literally prescribes sex as the answer to ‘curing’ such fundamentalist views. The cartoon attempts to give Afrikaner religious fundamentalists and moralists – men and women – some of their own medicine by subverting normalised notions of moral acceptability.

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<sup>92</sup> ‘Bykom’ translates as ‘catch up’, or ‘catch on’, but is also Afrikaans slang for ‘have sex with’.

A subversion of gender politics is seen in *Loslyf*'s representation of gender discourse, in the way men and women are portrayed in equally formulaic/individuated roles in the magazine, and the way these representations are set up to 'speak to' one another. Radical feminist conceptions view pornography as a violation of women's civil rights and as a form of expression which promotes the "graphic sexually explicit subordination of women through pictures and/or words" (MacKinnon 1993: 121). Commentaries from this perspective condemn pornography's seeming patriarchal bias or unequal distribution of power between genders as follows:

[Pornography is] a reflection of male dominance, endorsing and reinforcing it.

[Pornography's] explicitness ... and its intention to arouse are not neutral characteristics of text but demonstrations of male power (McNair 1996: 47).

In contrast with such a view *Loslyf*, as new pornographic magazine, publishes in its first issue an article by Lorraine Louw entitled 'Vroue onderdruk hulself' (Women oppress themselves) (June 1995: 111, Figure 27).<sup>93</sup> The article – the publication of which was a deliberate choice by Hattingh (Hattingh, Personal correspondence 6 April 2013) – distances itself from the feminist requirement of legislation to liberate women and protect them from the effects of gender inequality (1995: 111). As an Afrikaans and post-apartheid Afrikaner cultural product *Loslyf*, as apparent liberal publication, positions itself within Afrikaner patriarchy as a female voice, which contends that women are responsible for their own liberation and the validation of their sexuality (1995: 111). Louw asserts that:

*Die 'samelewing' kan beskuldig word, maar vroue is deel van die samelewing en het as sulks nog altyd die mag gehad om hul eie onderdrukking te oorkom. Tog kom dit my voor of hulle nog nooit die wilskrag gehad het om dit te doen nie.*

'Society' can be blamed, but women form part of this society and as such have always had the power to overcome their oppression. Nonetheless, it seems to me that women have never had the will power to do so (1995: 111).

In this assertion, a criticism of the feminist conception of the empowerment of women is voiced by a woman pornographer, in a reasonable and rational tone about the nature of pornography, its mechanisms of gender ideology, and gender inequalities. Louw, like Van der Vyver, is a woman very much aware of the power of her speech, "speaking in masculine" (Browmiller 1984: 115) and not resorting to a stereotypically "strident and shrill" (Browmiller 1984: 125) tone associated with

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<sup>93</sup> At the time Louw was editor of *For women*, a pornographic magazine for women also published by JT Publications. Louw was also sub-editor for *Loslyf*. The monthly column, 'Bladsy 111' is introduced in *Loslyf* June 1995 as "'n openbare verhogie waarop enigiemand kan spring om sy/haar sê te sê. Dit is 'n forum waarin met die nuutgevonde grondwetlike reg tot vrye spraak geëksperimenteer kan word'" (a little public stage onto which anyone can jump to let his/her voice be heard. It is a forum where one can experiment with the new-found constitutional freedom of speech) (1995: 111). The serious content and intention of the column might be undermined by the diminutive 'little stage'. The image of jumping onto this 'little stage' calls to mind the figure of speech 'jumping on a bandwagon'; this subtly ridicules the column and its contents, but mostly it underlines the magazine's refusal to take itself too seriously.

“writing in feminine” (Browmiller 1984: 124). The feminist call for the recognition of gender equality and placing the “*onus... op die samelewing om sy gedrag en opvattinge te verander*” (onus... on society to change its behaviour and beliefs) (1995: 111) is challenged by Louw’s assertion that instead *dié onus om haarself te bemagtig, om haar seksualiteit te laat geld, dalk op die vrou self berus. Vroue moet... ophou om ander te beskuldig vir die beperkinge wat hulle hulself oplê.* this onus to empower herself, assert her sexuality, perhaps resides with the woman herself. Women should ... stop blaming others for the limitations they submit themselves to (1995: 111)

This tone of self-awareness differentiates the magazine’s content from that of other pornographic publications, such as *Hustler SA*, and validates its claims to novelty, adding an element of surprise and unexpectedness to the content.

In ‘Koekie se hoekie’ Koekie’s performative feminine voice speaks out about matters pertaining to female sexuality, such as the sexual emancipation of Afrikaner women (*Loslyf* October 1995: 112-113) and the fundamentalist Calvinist repudiation of masturbation and the G-spot (*Loslyf* November 1995: 112-113). Koekie poses the following question to an ‘imaginary’ female reader (but to be read by men too):

*Waarvan wil julle bevry word? Besluit self en doen dit! Niemand anders kan dit vir julle doen nie... Besef julle met watter bagasie loop ons? Ons moet dit afwerp! ... Nee susters, ons moet ons koppe skoonkry.*

What do you want to be liberated from? Decide for yourself and do it! No one else can do it for you... Do you realize the baggage we live with? We need to cast it off! ... No sisters, we need to clear our heads (*Loslyf* October 1995: 112-113).

Such an assertion echoes Louw’s voice, albeit with a more theatrical tone. A repetition of the conveyed message is postponed by the style in which it is delivered, but nonetheless the idea that women are responsible for their own emancipation is clearly articulated. Koekie’s treatment of the hype regarding the existence and location of the G-spot resounds throughout the *Sarie* article on the same matter, mentioned on page 17. In contrast with the *Sarie* article, Koekie denounces the existence of the G-spot. Instead she urges readers to keep searching for the pleasure zones in each other’s bodies: “*Moenie die plesiersones tot net een spergebied beperk nie. Elke liggaam is ’n wêreld vol kronkelende paadjies*” (Don’t limit pleasure zones to only one cordoned off area. Each body is a world of winding pathways) (*Loslyf* November 1995: 113). Such topics are treated with humour and an unfussy pragmatism. *Loslyf*’s voice consequently seems to attempt to curtail and undermine conservative opinions on these issues, as they are representative of ‘pure’ feminine Afrikaner cultural and moral identity, in order to highlight the magazine’s proposed broadening of Afrikaner cultural identity in a post-apartheid context.

In Louw's article she states that women's apparent oppression serves as an excuse that women use to blame others for their own limitations (1995: 111). She says that,

*Mans het nie dié probleem nie. Hulle gaan uit en verower, eerder as om tuis te sit en neul omdat niemand vir hulle alles wil gee wat hulle wil hê nie.*

Men do not have this problem. They go out and conquer instead of sitting at home moping because nobody wants to give them everything they want (1995: 111).

While such a view provides an impetus for women to feel empowered and responsible for their own liberation, Louw's article also serves as a means for *Loslyf* to acquit itself from blame, and justify the gender biases in the subject/object relation between male and female that still clearly pervades *Loslyf*. It ostensibly nullifies the feminist outcry against pornography and the argument for this genre's suppression and objectification of women by placing the blame for this subjugation on women themselves and making the critics sound like unenlightened nags. Louw's view simultaneously creates and affirms opposition in the power relations she contends are inherent in gender differences. While the article appears to want to empower women, its matter simultaneously embodies the view of women as seemingly and essentially the weaker sex in need of liberation and guidance on how to achieve this.

Feminist theories on pornography and its negative effects on women are further contested in *Loslyf* by Marita van der Vyver's interview (Figures 21-24). Van der Vyver affirms the female performance, and specifically an Afrikaner female performance, of self. Judith Butler speaks of the performance of gender through which the individual enacts her/his gender; this performance is not "a singular act, but a repetition and a ritual, which achieves its effects through its naturalisation in the context of a body, understood, in part, as a culturally sustained temporal duration" (1990: xv).<sup>94</sup> The repetition and naturalisation of the performance coincides with the repetition of the circulation of cultural representations of gender ideals – as found in *Loslyf* as monthly publication. Van der Vyver and *Loslyf* imbue such an identity of Afrikaner femininity with a postmodern and adolescent/becoming-mature disavowal of authoritative guidance insisting that "*volwassenes kan vir hulle self besluit*" (adults can make their own decisions) (1995: 26). Van der Vyver further adds to this identity the liberatory role of sexual fantasy by claiming that "*as jy fantaseer is jy in beheer*" (when you fantasise you are the one in control) (1995: 27), as well as the emergence of a formerly repressed curiosity and interest in sex. She says:

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<sup>94</sup> Butler advances the notion of performativity as it pertains to gender identity by proclaiming it to be a fantasy, positing itself as natural. She writes: "Such acts, gestures, enactments generally construed, are *performative* in the sense that the essence or identity that they otherwise purport to express are *fabrications* manufactured and sustained through corporeal signs and other discursive means. That the gendered body is performative suggests that it has no ontological status apart from the various acts which constitute its reality. This also suggests that if that reality is fabricated as an interior essence, that very interiority is an effect and function of a decidedly public and social discourse, the public regulation of fantasy through the surface politics of the body" (1990: 136).

*Deur die afgelope klompie jare was ons repressed gewees ... maar ek het al baie van my mansvriende gehoor sê Afrikaanse meisies naai lekkerder as ander meisies... Ek dink Afrikaners is warmbloeding... Daar is 'n passion.*

We were repressed over the past couple of years ... but I've heard a lot of my male friends say that Afrikaans girls fuck better than others... I think Afrikaners are warm-blooded...

There is a passion (1995: 29).

These elements supplement traditional conceptions of an Afrikaner woman as pious “[servant] to the volk ... nurturer, keeper of moral standards, educator and promoter of the language” (Cloete 1992: 51). Van der Vyver, as writer of books with sexual descriptions and undertones, acknowledges that hers are not the first books describing sex in Afrikaans; she says that,

*ek is nie 'n kenner van die sekstonele in Afrikaans nie, maar weet jy as jy teruggaan en gaan kyk na mense soos [André P.] Brink en [Etienne] Leroux, gaan dit eintlik maar om die missionary position... [In my boeke is daar] cunnilingus en so aan... Dit is met ander woorde nie net seks nie, maar dat jy 'n deur oopmaak op 'n verskeidenheid.*

I am no expert on sex scenes in Afrikaans, but you know, when you go back and look at people like [André P.] Brink and [Etienne] Leroux, it is all about missionary position... [In my books there is] cunnilingus and the like... In other words, it is not just about sex, but opening a door to variety (1995: 46).

Van der Vyver questions the adherence to formerly propagated moral codes and in this way attempts to broaden the representational field of possibility for Afrikaner women's performance of self and sexuality. Her assertion echoes the project of *Loslyf* and the significance of its publication, as voicing a variety of representations of Afrikaner imaginings of sexual and cultural identity.

In the same article Van der Vyver's feminine voice hints at a reversal of power inherent in gender roles by addressing Afrikaner masculinity and requesting men to move from chauvinism and embrace their own vulnerability (1995: 29, 46). Pornography's seemingly inherent endorsement of the view of women as the weaker sex is stated by Robert Jensen: “[M]en's use of pornography is one way in which men's dominance over, and control of, women is sexualised and naturalised” (2004: 247). Apart from men's use of pornography which apparently emphasises gender power struggles, a radical feminist critique of pornography detects the origins of such expressions in patriarchy itself and asserts that

‘normal’ male sexuality is rooted in male dominance. From this perspective, cultural products such as pornography work to naturalise male control, rendering a system of power and abusive practices less visible (Jensen 2004: 248).

Nina Martin links pornography's elements of patriarchal power to the genre's deep investment in seriousness (2006: 192-195); she asserts that,

much of porn's lack of humor relates to cultural understandings of patriarchal power ... [Any] insertion of laughter and levity in regards to the penis smacks of derision, and implies [male] inadequacy ... [Laughter] is rigorously incompatible with awe (2006: 193).

It is primarily in this way, by presenting pornography and sexual expressions in a humorous way, that *Loslyf* attempts to reverse the locus of power invested in male identity, and specifically in white Afrikaner male identity. The voice of *Loslyf* speaks of and encourages such a reversal, with its humorous tone, in overt and more subtle ways throughout its subject matter.

Elements of male inadequacy and a serious questioning of the stability of Afrikaner male identity is exhibited by the *Bitterkomix* contributions in *Loslyf*. Their works provide the best examples of subject matter that undermine conventional male gender ideals and their relation to the power of Afrikaner male identity.<sup>95</sup> The July 1995 issue contains a cartoon advertisement for 'Steek 17 spuitmiddel' (Prick 17 spray)<sup>96</sup> by Konradski (July 1995: 122, Figure 28). Addressing the "MENERE!" (SIRS!) as its target audience, the advertisement humorously plays on male sexual inadequacy and the accompanying male anxiety about this. The Afrikaans male characters (Werner, Poepies Pienaar from Pretoria) exhibit either anxiety and subordination, literally at the feet of a woman and at her sexual mercy, begging "*Komaan baby*" (Come on, baby), or self-confidence at the attainment of an artificial manner of asserting his manhood – "*Ek [het] so baie gesaag dat my tril nou skoon stukkend is*" (I screwed so much that my cock is broken by now). The tenuousness of the male identity portrayed and the grounds on which this identity seems stabilised in this instance – the amount of sex a man can have, but by 'artificial' means – are used by the artist to question the stability of Afrikaner male identity formation and the naturalisation of its autonomy in general. The lack of the penis's literal firmness is equated, in this instance, with Afrikaner manhood's lack of stability as the penis becomes metonymic of this inconstancy.

A similar metaphor is used in the 'Operasie 12 duim' (Operation 12 inches) cartoon advertisement by Konradski from *Bitterkomix* (August 1995: 120, Figure 29). Once again male inadequacy is equated to unsatisfactory penis size and a solution is suggested as a remedy for the deep-seated anxieties regarding male identity. A projection of masculinity is strengthened by the name of the product, possibly reminding the reader of military endeavours and operations, the apartheid endorsement of conscription and formerly sanctioned codes of Afrikaner masculinity, as ordered to serve a greater cause. The advertisement addresses the 'MENERE!' once again, recalling Afrikaner nationalist patriarchal codes and the sense of superiority invested in white male authority figures, whilst

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<sup>95</sup> Seeing as there are no adequate *Bitterkomix* examples from the June 1995 issue, and these contributions are loaded with significance regarding Afrikaner male identity, I will make an exception and look at illustrations from other issues during the first year.

<sup>96</sup> 'Steek' is Afrikaans slang for having sex, much like 'nail' in English.

appearing to destabilise these very associations. Even though Konradski employs the penis/identity equation, he ridicules this fragility of identity and the belief in the stability of Afrikaner manhood.

Kobus du Pisani explains that in the post-apartheid environment in which “the Afrikaners have lost their political power ... WAMs (White Afrikaans Males) have felt threatened by affirmative action and gender equality campaigns” (2001: 171). As a way of illustrating this threat to Afrikaner male identity and its former association with supremacy, Joe Dog (*Bitterkomix*) creates a cartoon advertisement for ‘U dienswillige dienaar’ (Your obedient servant) blow-up dolls (September 1995: 94, Figure 30). The advertisement offers a way of countering this loss of official power and assuaging the anxiety resulting from this uncertain position by providing men with an ‘obedient servant’ over whom they can once again impose their own male identity as superior. The doll can “*binne minute afgblaas word en pas gerieflik in 'n aktetas*” (be deflated in minutes and fits conveniently into a briefcase) to travel with its owner, affirming his masculinity wherever he goes. The text proclaims that “*hoe stywer u blaas, hoe tighter is haar poes*” (the more firmly you blow her up, the tighter her pussy will be), placing even the anatomy of this replacement woman within the man’s reach of power. Sexual control over women is conflated with a broader sense of control and a superior cultural position. While the content of the advertisement employs stark delineations of power relations regarding gender identity and roles, it simultaneously distances itself from such conventional predispositions by employing an ironic and sarcastic tone of voice and implicates the reader (and the creators of *Bitterkomix*) by virtue of the joke they share.

In contrast with the subversive voice of the *Bitterkomix* strips, Ryk Hattingh’s editor’s letter in June 1995 suggests a view more aligned with an acceptance of normative gender roles. Hattingh proclaims that *Loslyf* is a magazine for Afrikaans adults who no longer want their sexual expression silenced and or spoken about only around the ‘*braai*’ (barbeque) (June 1995: 5, Figure 3). By implication such an ‘Afrikaans adult’ is an Afrikaans man. Women are evidently excluded from the explicit target audience of the magazine, the new imagining of Afrikaner identity and the manifestation of Afrikaner maturity – especially maturity as it pertains to sexual expression. As with representations of women in *Loslyf*, representations of the male gender seem to voice the reversal of accepted gender roles, whilst simultaneously undermining this reversal. Consequently, the tension created in the ‘matter’ of the magazine, in the vocalicity of its seeming endorsement of contradictions, establishes *Loslyf* as an irreverent voice that not only seeks to undermine aspects of normative identification and classification, but also the grounds on which these are founded. At the same time the magazine’s content conveys conflicting views on its own challenging of these notions, to produce an ironic tone of voice and a postmodern defiance of definition and classification that emphasises *Loslyf*’s reluctance to take itself too seriously.

#### 4.4. Conclusion

Reflecting on the social effect of mass media products, Sonja Narunsky-Laden asserts:

Didactically, the mass media engage their audiences/readers/viewers on at least two different levels: the first is oriented toward formulating a technology of verbal and visual literacy, while the second outlines a repertoire of cultural references and practices that invoke, and may be invoked by, the social processing of media technologies (2008: 133).

Mass media's voicing of verbal and visual literacies and the reiteration of representations, "symbolic textualities" (Bhabha 1994: 247), enables audiences/readers to imagine, create and consequently perform their culture and identity by constantly renegotiating this "aura of selfhood" (Bhabha 1994: 247) among themselves in circulation. In the case of *Loslyf*, it is a voice that apparently discomposes and attempts to "[unsettle] the reader's historical, cultural, psychological assumption, the consistency of his tastes, values, memories, [and bring] to a crisis his relation with language" (Barthes 1975: 14). The voice of *Loslyf* becomes definable as a 'text of bliss', whilst submitting to "the promise of pleasure" (Bhabha 1994: 247), and the production of bodily and sexual bliss as in the context of a pornographic magazine.

This chapter investigated the 'voice' of *Loslyf*, seen as a personified medium of articulation, in terms of its 'manner' and 'matter', to examine the intersections of 'symbolic textuality', an 'aura of selfhood' and 'the promise of pleasure' closely linked to it. The irony, parody and contradictions contained in the individual articles and columns supplement and correspond to *Loslyf's* postmodern tone of voice – a multivalent voice exhibiting an interrelation of vocalities, substances and looks. Some of the articles and views, and indeed the voice of the magazine in its entirety, contradict and consequently seem to undermine itself. This contradiction is, however, constantly acknowledged in its repetition and rather absorbed, in postmodern ways, into *Loslyf's* resistance to the definitions, ownerships and controls of the past.

Regarding *Loslyf's* composition, Hattingh asserts that "the content was not that of a run-of-the-mill pornographic magazine – the written content set it apart" (Personal correspondence 6 April 2013). By analysing a diverse sample of written examples from the magazine, this chapter attempted to elucidate Hattingh's view. In her interview Marita van der Vyver proclaims that even though she does not see herself as an expert on sex scenes expressed in Afrikaans, she does view her own work as diversifying the representational field of *what* is expressed and expressible in Afrikaans as written and spoken language (1995: 46). Her claim regarding the result of her own writing echoes the project of *Loslyf* and the significance of its publication. The magazine seems to voice a variety of representations of Afrikaner imaginings of sexual and cultural identity. It upholds not one single mode of identification for preference by Afrikaners and Afrikaans speakers, but broadens the focus to include marginal

conceptions of class and taste, if not in terms of gender relations. The diversification of focus and content matter by *Loslyf* is commended by Victoria in ‘Penorent’, July 1995 (Figure 8): “I would like to congratulate you on not turning the magazine into just another stroke mag for the Afrikaner” (1995: 9). The factors she attributes this accomplishment to include the re-appropriation of the Afrikaans language in order to “establish a culture of erotica” (1995: 9), the way in which *Loslyf* is positioned away from the “high-brow written word which has taken literature and theatre right out of the reach of ordinary folk” (1995: 9) and the specific subject matter included in the magazine, such as the SAPS article and Van der Vyver’s interview.

The significance of *Loslyf* as publication, as this chapter would like to argue, is summarised by Victoria’s letter (Figure 8). Even though other pornographic publications were available in 1995, it was *Loslyf*’s specific manner of styling its content matter that set it apart from a *Hustler SA* or a *Barely Legal*. The satire, iconoclasm and irreverence voiced by *Loslyf*’s written content, contributed by Afrikaner literary figures, made the magazine difficult to classify as ‘simply’ pornography. In terms of its language of publication, the magazine was not doing something completely new for Afrikaans – sex and erotica had been published before in this language, and possibly in more convincing ways. The importance of *Loslyf*, however, as Van der Vyver says, lies in the variety and diversification that are offered from the platform of a mass media consumer publication. The specific combination and styling of content established the grounds on which *Loslyf* could initiate a diversified culture of Afrikaans erotica to include elements of a “*low-brow poesboek vir mans wat in Afrikaans wil wank*” (low-brow pussy book for men who want to wank in Afrikaans) (Hattingh, Personal correspondence, 4 November 2012) as well as high-brow Afrikaner literary figures and tastes. Barthes says that “it is intermittence ... which is erotic: ... between two edges ... it is the flash that seduces, or rather: the staging of an appearance-as-disappearance” (1975: 10). The magazine stages such an ‘appearance-as-disappearance’, resisting definition, thus reversing the expectation that *Loslyf* is an ‘ordinary’ pornographic publication.

Whereas this chapter utilised a personification of *Loslyf*’s ‘voice’ to analyse its written content, Chapter Five investigates the significance of *Loslyf* as director of the ‘gaze’. This is achieved by means of an analysis of the so-called ‘visual’ content of the magazine. In *Image-music-text* Roland Barthes points out the interrelated nature of visual material, specifically photographs, and the text accompanying it; he notes that, “the structure of the photograph is not an isolated structure; it is in communication with at least one other structure, namely the text” (1977: 16). Even though he speaks specifically of press photographs, this study appropriates his view and acknowledges the inseparability of visual and written material. Barthes extends his view: “it is only when the study of each structure has been exhausted that it will be possible to understand the manner in which they complement one another” (1977: 16). In an investigation of *Loslyf* as ‘alternative’ publication it is

essential to grasp the way in which these structures, as constituting elements of the matter of the magazine's significance, aid in the formation of *Loslyf's* 'transgression', and coincide, complement and/or contradict one another.

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## CHAPTER FIVE

### THE GAZE OF LOSLYF, JUNE 1995 – MAY 1996

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*Images have become our true sex object, the object of our desire.*

- J Baudrillard (1987: 35, his emphasis)

Pornography ordinarily represents the sexual organs, making them into a motionless object (a fetish) ... at most it amuses me (and even then, boredom follows quickly). - R Barthes (1984: 57, 59)

#### 5.1. Introduction

In *Simulacra and simulation* Jean Baudrillard (1994) discusses the concept of reality and the simulation of an *idea* of it, resulting in ‘hyperreality’. He says simulation is:

the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory – *precession of simulacra* – that engenders the territory (1994: 1).<sup>97</sup>

In a description to parallel Baudrillard’s assertion, Brian McNair contends that “in pornography the constraints, commitments and responsibilities which structure real-life sexual relationships ... are nearly absent. The pornographic world is an ideal one in which ... life is reduced to the mechanics of the sex act” (2002: 40). If pornography is the map and sex the territory, pornography precedes the ‘real’ of sex to replace it and become a hyperreal representation – an imagining without necessarily reflecting a referent. Camille Paglia confirms this enclosure of and by the pornographic genre and describes pornography as a “self-enclosed world of imagination” (1994: 65). According to Sartre, as was previously touched on, for a consciousness to be able to imagine, it should have the initial ability to grasp a “hypothesis of unreality” (Sartre 1961: 265) against which to align the ‘realness’ of its suppositions, envisioning new possibilities at the specific moment of the act of imagining. However, it seems that, due to the arguably hyperreal quality of the imagination of pornography, such a ‘hypothesis of unreality’ is bypassed and the pornographic imaginary posits itself only against itself. Susan Sontag declares that “the question is not *whether* consciousness or *whether* knowledge, but the quality of the consciousness and of the knowledge” (1979b: 117). *What* the consciousness imagines,

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<sup>97</sup> Baudrillard’s metaphor of the map and territory originates in the Borges fable “in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly” (1994: 1). The map is the exact double of the territory, lacking its substance, but in appearance simulating the territory entirely.

what the pornographic representation signifies, is consequently more important than the very matter of its existence and ability to imagine.

The lack of a referent in pornographic representation results instead in what Baudrillard calls “over-signification” (1990: 28). Sex as a representational construct or practice therefore becomes more real than the real – the fantasy imagined by pornography is not a fantasy of sex, but a fantasy of an absent reality (Baudrillard 1990: 29). This increasing sense of displaced imagination is heightened by the compulsion of the pornographic genre to show all in its aspiration to reality; “*pornography* is the genre supposed to ‘reveal all there is to reveal’, to hide nothing, to register ‘all’ and offer it to our view” (Žižek 1992: 109). In proposing to reflect a deficient reality, pornography is a simulacrum, “a truth effect that hides the truth’s non-existence” (Baudrillard 1990: 35), imagining a reality as the fantasy of all it portrays. To further this idea of a pornographic simulacrum, Baudrillard states that pornography tries to hide its deficit by using the fantasies it imagines and portrays to proclaim that “there must be good sex somewhere, for I am its caricature” (1990: 35). It is, however, in its salacious refusal to cover up any details of bodies or sexual deeds – instead demanding that they be grotesquely exposed – that pornography crudely and undeniably confronts its viewers with “those contents that are exiled from sanctioned speech, from mainstream culture and political discourse” (Kipnis 2006: 120). Through pornography’s seeming denial of its own underlying lack, it uncovers the pervasive elements of shame and denial attached to ‘acceptable’ modes of sexual expression and the desires they arouse within the culture society in which pornographic representations are expressed and portrayed.<sup>98</sup>

Roland Barthes (1984) asserts that a photograph “does not invent; it is authentication itself, it can lie as to the meaning of the thing ... never as to its existence” (Barthes 1984: 87). In pornographic photography a doubled essence of irrefutability is therefore added to the imagining of a ‘caricature of good sex’, its representation of ‘truth effects’ and its resultant confrontation of the viewer. Sontag (1979a) confirms a conflation and confusion of reality and the representations proposing to reflect it: “one can’t possess reality, one can possess (and be possessed by) images” (1979a: 163). In the case of pornographic photography the images of sex, therefore, the superficial reality as portrayed by its representations appears to be all that can be possessed and accessed; Žižek locates the façade of pornography in its pretence “to ‘show everything’” (1977: 177). Pornographic photography

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<sup>98</sup> Baudrillard acknowledges the influence of consumerism on pornography and the desire it attempts to arouse and contain: “When desire is entirely on the side of demand, when it is operationalised without restrictions, it loses its imaginary and, therefore, its reality” (1990: 5). In a genre already depleted of a sense of reflected reality, it seems that consumerism and its demand of and for desire further diminishes the pornographic imaginary. Pornographic material in a mainstream format such as a consumer magazine, as in the case of *Loslyf*, is arguably even thinner in substance than it initially appears. Such a magazine arguably and potentially becomes a complete façade and “sex is everywhere, except in sexuality” (Baudrillard 1990: 1).

consequently becomes only what it superficially portrays to the viewer, while simultaneously signifying all it proposes to reflect. Annette Kuhn comments on the superficiality of pornography:

Pornographic images participate in photography's more general project of privileging the visible, of equating visibility with truth. But porn inflects this concern with its own ruling obsessions – sexuality and sexual difference (1995: 275).

What the pornographic photograph portrays is therefore fantasy and the obsessions of sexuality, concealed behind a veneer of connotations of visibility and truth, claiming both the surface and its beyond as 'true'. Photographic nudity and the excessive display of sexual deeds, on the one hand, mask the pornographic imaginary's lack of a 'hypothesis of unreality' while, on the other hand, concurrently attesting to the existence of what it seems to portray – the promise of a reality beyond what the gaze can observe on the surface.

Žižek deems the gaze "a key feature of pornography" (1997: 178); he says that "the picture or scene we are looking at must openly 'return the gaze' – therein lies its 'shamelessness' ... It is this gaze which makes the scene obscene" (178).<sup>99</sup> Both the subject's and the object's act of looking inform pornography's becoming-obscene. In speaking of 'the gaze' of *Loslyf*, this chapter aims to investigate both the surface of the magazine's pornographic imagery and what this imagery imagines and proposes to validate as a 'real' beyond the façade,<sup>100</sup> by examining the 'manner' and 'matter' of its gaze – once again infused with considerations pertaining to both style and content. As with *Loslyf*'s voice, the magazine's gaze constitutes a variety of intersecting and overlapping points of observation; lenses of gender, race, maturity, class and culture are employed when looking at this visual material.<sup>101</sup> While this introduction outlines a view of pornographic expression as hyperreal, almost depleted of imagination and substantially thin, the analysis of content in this chapter aims to disrupt these views and ascertain if and how *Loslyf*'s gaze succumbs to such pornographic norms and whether, as Barthes asserts, "boredom follows quickly" (1984: 59).

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<sup>99</sup> Baudrillard describes the obscene as follows: "[Obscenity] begins precisely when there is no more spectacle, no more scene, when all becomes transparent and immediately visible, when everything is exposed to the harsh and inexorable light of information and communication" (2007: 56). Both these definitions inform my study and the understanding of obscenity as it is discussed in this chapter.

<sup>100</sup> The visual examples discussed in this chapter will not be limited to photographic imagery even though this introduction pertains to such examples. When images from other genres are taken into consideration, their nature will be explored in the specific discussions. Once again examples mainly from *Loslyf*'s first issue (June 1995) are investigated, but the discussion is contextualised and broadened by drawing on the entire first year of publication (June 1995 – May 1996).

<sup>101</sup> Roland Barthes notes that "the structure of the photograph is not an isolated structure; it is in communication with at least one other structure, namely the text" (1977: 16). Chapter Four centred on the 'textual' or written content of *Loslyf*, while this chapter focuses on photographic and other visual representations in the magazine, but the photography/image content in *Loslyf* is clearly 'in communication' with the accompanying text and this is reiterated throughout the analyses.

## 5.2. Manner of observation

Hattingh's involvement with *Loslyf* was marred by the anticipation of boredom from the start. Part of his explanation for this expectation lies in the restrictions placed on him as editor regarding what was visually permissible at the time, according to the conditions of the publishers of *Loslyf* – Hattingh had to focus on titillating visual content, but images of “diverse or ‘real’ sexuality” (Hattingh, Personal correspondence, 6 April 2013) were not allowed. For the sake of his own ideas with the magazine, and to keep at bay a sense of tedium, Hattingh attempted to enhance the stereotypes that the photosets complied with by setting them up in a way that would imbue them with irony and sarcasm (Hattingh, Personal correspondence, 17 March 2013).<sup>102</sup> By juxtaposing the photosets with visual material deemed anomalous within the context of a pornographic magazine, it appears that Hattingh set *Loslyf* up as, not only a media product labelled ‘alternative’ in terms of its cultural context, but also ‘alternative’ when viewed against pornographic conventions – ‘alternative’ to itself. Consequently there are visual examples in *Loslyf* with slightly different stylistic components – especially when viewed as “in communication” (Barthes 1977: 16) with the text. To investigate the way in which examples of visual content are contrasted with one another in the magazine, this section firstly discusses the tropes of pornographic photography that regular features (like ‘Loslywe’, translates to ‘Loose bodies’) and photospreads (such as ‘Kim & Rob: Tussen een en twee’/Kim & Rob: Between one and two) succumb to and resist. These photosets are discussed as examples of the ‘generic’ against which to posit examples of the ‘alternative’. Profile photographs of contributors to *Loslyf* simultaneously seem to reverse *and* accept the pornographic standards to which the representations of the ‘los lywe’ adhere. This section of the chapter will, secondly, investigate these portrait-style profile photographs and the way in which they add to the ‘communication’ of and between content. The third part of my discussion focuses on examples which display more overt elements of visual misappropriation and cultural irreverence than those the profile photographs allude to. These examples are selected because of their compositions and significations, but also because of the visual/textual ‘communication’ they enable – a ‘communication’ that diverges from normative photographic pornographic standards by means of an ironic tone and deliberate ‘misappropriation’ of cultural symbolism. Furthering the investigation into the visual rupture of the simulacrum in which pornography functions I discuss the work of the *Bitterkomix* artists, which provides a formal departure from the medium of photographic pornography. The way in which their work succeed in doing this emulates the way in which *Loslyf*, in its entirety, aims to topple formulaic pornographic conventions, especially in terms of its visuality.

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<sup>102</sup> Hattingh says that he wanted to create diversity and broaden that range of sexuality that could be represented in Afrikaans, but had to keep within the limits of what was visually permissible at the time – the employment and the possible strengthening of stereotypes as a consequence of this was unfortunate but inevitable (Personal correspondence, 6 April 2013).

In highlighting the way in which the photosets featuring the ‘los lywe’ (loose bodies) in *Loslyf*, June 1995 succumb to tropes of pornographic photography, as explicated primarily from an anti-pornography stance, I draw on Robert Jensen and Gail Dines’s (1998) essay, ‘The content of mass-marketed pornography’, in which they identify stereotypes in the themes and portrayals of women in pornographic novels.<sup>103</sup> Their observations regarding certain recurrent codes of the pornographic genre can be identified, applied and extended in *Loslyf*’s photosets too. This capacity of pornographic codes to be applied across mediums of publication and cultural contexts, illustrates in itself the generic quality of pornographic as a genre. The manner in which the ‘los lywe’ sets adhere to these codes demonstrate that visual pornographic representation is dependent on aspects of stylisation, making these photosets (and the pornographic genre) formulaic and translatable as a language of representation. In her book *Pornography: The secret history of civilization*, Isabel Tang speaks of 19<sup>th</sup>-century ‘*académies*’ and the employment of props which testify to the use of the female body in signalling and arousing erotic stimulation. She quotes Abigail Solomon-Godeau as saying that,

[once] you start seeing all these props, the stockings, the garters, the shoes, the jewellery, it’s perfectly evident that the body is coded for its erotic appeal. These are codes that make the viewer aware that it is a body that is intended for erotic consumption (1999: 100).

An illustration of pornography’s innate dependence on props and modes of stylisation counters McNair’s contention that as a genre pornography reduces life to the “mechanics of the sex act” (2002: 40), and focuses on a ‘manner of styling the sex act’. Visual codes and props, as seen in *Loslyf*, aid in setting up storylines to enhance the characters of the ‘los lywe’ portrayed, emphasising their eventual submission to the visual consumption of their bodies, as well as their fantasised physical consumption, from the platform of a consumer magazine. The ensuing discussion will interpret the manner in which visual codes and content are styled, in combination with their accompanying texts, to illustrate such a ‘submission to consumption’ within the context of *Loslyf*. This investigation attempts to show *how* the ‘los lywe’ “adhere to a constant pattern of myth, enabling the reader to enter into the world of the photograph and in some way make it his own” (Vulli 1968: 246).

The first of the featured ‘los lywe’ is Samantha in ‘Streepsuiker’<sup>104</sup> (1995: 8-13, Figures 31, 32). The words accompanying the images establish Samantha as a tease who derives her greatest pleasure in knowing that her body drives men wild (June 1995: 8). Visually this story is enhanced by codes such as her black patent leather corset and thigh-high ‘fuck me’ boots, red lips and high ponytail –

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<sup>103</sup> In setting up this view, the chapter sketches a context against which to inquire into the potential of *Loslyf*’s visual content to undermine, broaden and re-enchanted elements of sexuality and identity as they pertain to an Afrikaner paradigm. This methodological approach may aid in showing how Hattingh used the construction of binaries in order to create a sense of transgression and a general tone of ‘alternativity’.

<sup>104</sup> ‘Streepsuiker’ is an Afrikaans expression for a thrashing, and translates into the English ‘strap oil’. The title alludes to the stereotype drawn on in establishing Samantha’s character in the narrative of the set.

referring to aspects of domination and control associated with BDSM sexual practices.<sup>105</sup> Catherine Wood Hunter notes, however that “the more powerful a woman becomes, the more men fear her. The woman who embraces sexuality becomes the phallic woman” (2005: 48).<sup>106</sup> Samantha is a character meant to be desired by men, not feared, in spite of her cocky attitude and seeming position of control. The text sets up her greatest pleasure as relating to the sexual and the appearance of her domination over men is consequently negated by her subjection to the gaze of the viewer and her/his control in the use of the representations of her body (Jensen 2004: 259). Jensen and Dines explain that even when women are shown as presumably in sexual control, they are generally represented as “eventually wanting to submit” (1998: 82), a sense that is perpetuated when the reader is reminded that 21-year-old Samantha needs to be disciplined – a smug woman-child, coming of age, who needs sexual discipline to counter the control she thinks she has over men.

Sophia, the only coloured ‘*los lyf*’, is represented as being from the West Indies, where “everyone drinks rum, smokes joints and, of course, plays cricket” (June 1995: 19, Figures 33, 34) – apparently yielding to stereotypes of the ‘exotic primitive’ on the surface of representation. Photographed in a setting supplemented with leafy plants and tropical fruits on display, Sophia drapes herself on a bright red couch – the colour associated with “mature women, and the idea of *glamour* and *seduction*” (Wood Hunter 2005: 49), emphasising Sophia’s exoticism and her maturity, already symbolised by her unshaven pubes. The styling of the leaves, red couch, carnation (not a hibiscus or any other flower with more ‘exotic’ connotations), and the costume jewellery and silky white underwear are props that evoke visual over-signification and the contradictory perception of kitsch – “a form of aesthetic degradation due to the substitution of fictitious vice and pleasure for their authentic counterparts” (Dorfles 1968: 221). Images attempting to awaken pleasure and desire in the Afrikaans reader for her coloured body are coupled with text proclaiming that Sophia wants to find a husband in South Africa,

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<sup>105</sup> BDSM, or bondage, domination and sadomasochism, refers to sexual practice involving the “pursuit of sensual pleasure ... intimately connected with physical and psychological pain” (Cross & Matheson 2006: 134), denoting “depictions, perceptions, and interpretations of sexual bondage, domination/submission, pain/sensation play, power exchange, leathersex, role-playing, and some fetish” (Weiss 2006: 104). With reference to Freudian psychoanalysis, Pamela Cross and Kim Matheson explain that “the association in SM of punishment and immobilisation with sexual activity creates an illusion of non-consent, placating the superego’s strictures against actively seeking sexual pleasure” (2006: 135). In the case of this photoset, conventions of risqué sex, power play and ‘the thrill of the chase’ are drawn upon to heighten the representation of Samantha’s teasing sway over men. It also perpetuates her eventual yield to the gaze of the viewer/reader as she is presumably disciplined for her taunting behaviour, a punishment she has to bear in exposing herself for the visual gratification of the viewer.

<sup>106</sup> The power of the phallic woman and the threat of castration are sources of fear to men, according to Freudian and Lacanian psychoanalysis. Lacan says of the phallus: “Whereas the penis is a part of the male body that may or may not be especially impressive, the phallus is the eternally erect and massive symbol of power and potency. Neither men nor women ‘have’ the phallus, but they both want what it signifies” (In Steele 1997: 15). Samantha is represented as a woman in power, ‘torturing’ men by teasing them with her sexuality. Her stiletto boots, a key feature of BDSM attire; her corset, in itself a phallic symbol, causing her to “stand erect” (Steele 1997: 169); and the allusion to spanking/whipping all imbue Samantha’s character with the potential to be a castrating woman, further stripping man of the power associated with his penis. This power is reversed when men are reminded by the text that Samantha needs to be disciplined for her behaviour and that the man will be the one executing the punishment. Samantha’s symbolic power is broken and she is represented as surrendering it to the man as she strips off her phallic symbols and visually yields to the viewer’s gaze.

“*noudat rassisme iets van die verlede is*” (now that racism is something of the past) (June 1995: 19). Author of *Colonial desire*, Robert Young, explains that “[fear] of miscegenation can be related to the notion that without such hierarchy, civilization would, in a literal as well as a technical sense, collapse” (1995: 95). Such a sense of anxiety was heightened at the time of South Africa’s political transition, but is assuaged in (white male) Afrikaans readers when they are told in the text that looking at the images is not prohibited and to “*vat vyf, boere, hier is koffie op sy beste. Ryk en lekker*” (take five, Boers, this is coffee at its best. Rich and tasty)” (June 1995: 20). The visuality of this photoset is, in the style in which the content is portrayed, no different from the other ‘*los lywe*’; the generic quality indicated by the red couch, flowers, jewellery, and underwear resist specificity and connotations of ‘the local’. Hattingh, in an act of authorship, ambiguously hidden from and disclosed to readers/viewers, attempts to turn the photographs into images more exotic than they actually are and imbue them with a sense of relevance and depth.

In ‘Gina: Bekoorlike blom’ (Gina: Charming flower), the representation of Gina (Figures 35, 36) follows the stereotype of the nymphomaniac – the “adult or teenage woman who [is] similar to men in [her] constant desire for sex” (Jensen & Dines 1998: 90). This photoset combines overt visual props of femininity such as frilly socks, flowers and lacy underwear, as well as bedding and a tablecloth, with poses of supposed modesty.<sup>107</sup> In Figure 36 Gina covers her genitals with her hand and, in an image not included, with a bright yellow sunflower simultaneously feigning sexual reticence and offering a metaphorical invitation to the viewer to pluck the flower – a sense of virginity heightening the supposed modesty of the shoot. In textual representation, however, Gina asserts: “*seks is iets waarvan ek nie maklik genoeg kan kry nie*” (sex is something that I don’t easily get enough of) (June 1995: 42). These combined elements may seem to nullify each other, but are perhaps more exciting because of this apparent contradiction. Wendy Shalit contends that, “maybe without modesty, we forget what is erotic” (1999: 181). Art historian Lucie-Smith confirms that “the wholly undraped and unadorned female figure often has [more] feeble powers of erotic excitation than one which is not wholly nude” (1991: 178). Gina’s sexual reticence is emphasised in the images in which she appears semi-nude,<sup>108</sup> adding to the ‘erotic’ (in Shalit’s sense) quality of the portrayal and the subsequent provocation to the viewer to participate in the fantasy of her undress. While visual codes of femininity remind the viewer that, in spite of Gina’s bold proclamation of promiscuity, she is still portrayed as an unthreatening woman, the modesty displayed in some of her poses and the setting of the shoot, aims

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<sup>107</sup> The inclusion of draped fabric in Gina’s clothing, and the tablecloth and bedding, is significant, as Valerie Steele explains that fabric holds a “tactile sensuality, for example, its role in amorous foreplay, and its ambiguous status with regard to the body that it simultaneously conceals and displays” (1997: 47).

<sup>108</sup> John Berger defines nudity as used in this way: “A naked body has to be seen as an object in order to become a nude (the sight of it as an object stimulates the use of it as an object)” (1986: 54). Barthes is of view that “woman is desexualised at the very moment when she is stripped naked” (In Mirzoeff 1995: 130); Gina’s covering of her body, either by clothing, her hands or flowers, is therefore also an attempt at retaining her feminine sexuality.

to heighten a sense of ‘erotica’ that at times seem to be jeopardised by manner of the brazen presentation of her naked body (Myers 1995: 267-270). The props lend to Gina’s character a sense of personhood, give her a back story, and attempt to pull her from abstract representation and turn her into a ‘person’ with taste and preferences, even though she comes to be characterised by a “false sense of modesty and condescending erotic implications” (Dorfles 1968: 222). In this way ‘Gina: Bekoorlike blom’ highlights the interrelation between the ‘los lywe’, the combination of which results in elements of, amongst other supposedly contesting notions, the ‘formulaic’, ‘generic’, ‘cultural specificity’, ‘modesty’, and ‘promiscuity’ appearing in *Loslyf* all at once and alongside one another. Similar to Gina’s construction as a woman of specific taste and preferences, the magazine, in the way it styles the various visual codes and accompanying text, attempts to offer a (superficial) ‘variety’ of ‘los lywe’ to the differing tastes and preferences of its readers. This results in an attempt to prevent a ‘mechanical’ quality of representation – not only as far as sex is concerned, but also in terms of the depth of personhood as it pertains to the women portrayed and the target readership – albeit only on the surface.

Katalien, represented as a ballistic Eastern bloc nymphomaniac (Figures 20, 37), is portrayed as a woman “who resisted sex at first but [was] quickly ... overcome by lust and developed [a] voracious sexual [appetite]” (Jensen & Dines 1998: 90-91). Katalien’s professed sexual liberation is equated with Germany’s political liberation, but the new-found sexual appetite she is represented as having is once again portrayed as unthreatening. The proposed ‘masculinity’ of her vocation as well as her libido is countered within the representation by the ‘femininity’ of her make-up, poses, white clothing and soft smile. Valerie Steele says that “clothing itself is generally associated with power, and nakedness with its lack” (1997: 171). Whereas Katalien is still semi-clothed in Figure 20, where the accompanying text describes her as an expert in her field, Figure 37 shows her as exposing her nakedness, surrendering the clothing as she supposedly did the power associated with her clothes. The *vagina dentate*<sup>109</sup> has been warded off and the stereotype of “male dominance and female submission that is central in contemporary commercial pornography” (Jensen 2004: 246) is affirmed.

Even though the back stories of the characters of Wendy (Figures 38, 39) and Irma (Figures 40, 41) differ, the manner of their stylistic composition shares similarities. Wendy’s representation adopts the stereotype of “uninitiated youth” referred to by Jensen and Dines (1998: 91), as the character

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<sup>109</sup> The *vagina dentata*, the toothed vagina, is associated with castration fear. The vagina of the sexually voracious women, or the powerful woman, becomes a metaphorical instrument for stripping man of his phallic power, as metonymically linked to his power in general. The fear of castration is “more specifically, that of the castrating female. This terror can in fact act so powerfully as to render the subject impotent... So deeply rooted is it, that direct expression of it must necessarily be rare” (Lucie-Smith 1991: 227). This is especially true in the case of a pornographic magazine through which men prefer to be reminded of their virility and not their impotence. A capitulation of the rapacious or independent woman must ensue to ensure the male reader’s confidence in his masculinity.

surrenders to her nameless pursuer in the story. She is portrayed as a woman/girl who “feared sex because of a lack of knowledge but became [a] willing [participant] in sexual activity once [her] fears were overcome” (Jensen & Dines 1998: 91), telling the man to “*doen dit, doen dit, asseblief*” (do it, do it, please) (June 1995: 87). Lucie-Smith points out that “one of the ways of sharpening erotic reaction to the female body is to show that body as immature, not yet fully ready for sexual experience” (1991: 181); such a body is framed as virginal. Even though Wendy is textually portrayed as a virgin, and she wears white stockings as “symbol of purity” (Stekel in Steele 1997: 132), her fully developed body classifies her as a ‘woman’, not a ‘girl’. In the way that image and text are combined, Wendy is shown to the viewer/reader as an eager sexual student; her plea to her pursuer is accompanied by images of Wendy audaciously touching herself, and opening up her genitalia to the camera, as she did to the man represented in the text.

Irma is portrayed as the bored daughter of a wealthy man. She presumably cannot be satisfied by money and says that a “*bokvel voel net so goed op die vel soos ’n Persiese tapyt*” (buck-skin feels just as good on the skin as a Persian carpet) (June 1995: 94). The visual codes attesting to Irma’s affluence are also found in Wendy’s set, becoming more than just a witness to wealth. Kipnis states that “pornography is at the bottom of a cultural class system whose apex comprises the forms of culture we usually think of as consumed by social elites with deep pockets” (2006: 126). The setting’s flower arrangements, paintings on the walls, richly coloured carpets and chaise longue rhetorically connote wealth, social standing and an association of ‘high culture’, attempting to break the connection between pornography and a lower-class position (Kipnis 2006: 126).<sup>110</sup> Associations of high culture and the possession of the daughter of a wealthy man, by implication of wealth itself, are represented as within reach of the lower-middle-class man as target audience of *Loslyf* (Coombes 2003: 40) – emphasising and affirming a sense of consumption in terms of both capital and women’s bodies. Laura Mulvey says of this sequence of consumption, as briefly alluded to earlier in this section:

The image of woman as spectacle and fetish sets in motion another chain of metonymies, linking together various sites in which femininity is produced in advanced capitalist society: woman as consumed and woman as consumer of commodities, women exchanged in image and transforming themselves into image through commodity consumption (1989: xii).

To classify South Africa as an ‘advanced capitalist society’ at the time of *Loslyf*’s launch would not be entirely accurate, but this discrepancy adds to the inquiry as to what constitutes the ‘chain of metonymies’ in a consumer magazine delivering such visible subversion of conventional cultural conceptions in a newly democratic and emerging globalising capitalist state. Mulvey may not be

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<sup>110</sup> In Samantha’s photoset (Figure 32) the chaise longue does not seem to fit the story line and consequently becomes nothing more than a faux sign of ennobled culture.

referring to pornographic publications per se, but the notion of consumption of women arguably applies.<sup>111</sup>

Kitsch, as aesthetic and stylistic element, is overtly employed in ‘Kim & Rob: Tussen een en twee’ (Kim & Rob: Between one and two) (*Loslyf* July 1995, Figures 54-57), emphasising qualities of ‘the generic’ as it pertains to the pornographic genre, and these qualities are visually reverberated throughout *Loslyf*. This photoset sees the portrayal of a romantic, lyrical and conservative type of (attainable) heterosexual fantasy.<sup>112</sup> ‘Kim & Rob’ (as characters and entire shoot) is constructed as a stereotype of the “display of photographic nudes of the straightforward erotic and commercial type [that] is accompanied by a vast impedimenta of bad taste analogous to that of romantic comics and prurient literature” (Dorfles 1968: 222). On the one hand, the couple’s office wear, the bedding, the plastic roses, the plate of food on the bed, Rob’s tattoo, and even Kim’s underwear and tan lines, can be seen as insertions of ‘the real’, attempting to justify the ‘storyline’ of the photoset, and the representation of an imagined ‘reality’. On the other hand, the fictionality, the “vicarious experience and faked sensations” (Greenberg 1998: 534) inherent in photographic pornography, are emphasised by these visual props, by virtue of their necessity for understanding the scene. Consequently, the shoot is established wholly within the realm of imaginary and kitsch fiction. Similar to the pornographic genre in its entirety, kitsch is “mechanical and operates by formulas” (Greenberg 1998: 534). Clement Greenberg says that kitsch uses elements and signs from an already established cultural tradition and “borrows from it devices, tricks, stratagems, rules of thumb, themes, converts them into a system, and discards the rest” (1968: 534). The visual codes displayed in ‘Kim & Rob’ are interpretable because of their pre-existing associations, but are re-appropriated and combined in manner of kitsch stylisation to produce pornographic representations that are “sinful in aesthetic terms rather than in moral terms” (Dorfles 1968: 222). Visually judged, this specific grouping of props forms a less than coherent aesthetic whole which only succeeds in signifying meaning within the simulacrum of photographic pornographic representation.

The text accompanying ‘Kim & Rob: Tussen een en twee’ proclaims that “*Vir die voorgereg vat hy ’n happie van haar sappige doos, en sy knibbel aan sy warm lat. Dan volg die hoofgereg*” (For starters

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<sup>111</sup> The seventh ‘los lyf’, Dina, has already been discussed in fair detail in Chapter Four and will feature again later in the study.

<sup>112</sup> Pornography film director Rick Savage says that “my camera tends to act like a guy” (In Jensen and Dines 1998: 76); the fictionality of ‘Kim & Rob’ is set up for the sexual arousal of a heterosexual man. Following this line of thought, Elisabeth Bronfen contends that “the pornographic gaze ... deanimates the feminine body by turning it into an image of masculine desire” (Bronfen 1996: 69). Even though adult mutuality is a seemingly prominent underlying theme, Kim is portrayed in the foreground and Rob is apparently merely used as a prop. This emphasises the overt construction of the scene for the gaze of the male viewer – the sexual desire following on the gaze should be directed towards Kim without Rob obstructing this purpose.

he takes a little bite of her juicy pussy and she nibbles on his warm dick. Then the main course follows) (Figure 57). The exact wording and its inclusion alongside the photoset reflect a similar aspect of ‘kitsch’ in the tone of voice and its rendering as “completely useless” (Volli 1968: 232) within the presence of the photographs. Ugo Volli explains this redundancy to occur mainly for two reasons:

[F]irstly because the content of the picture is described and the reader has seen it for himself, and secondly because he becomes acclimatised to unreality, dream and fantasy as invoked by the customary use of connotations and rhetorical prose figures (1968: 232).

The preoccupation with superficiality, which kitsch exemplifies, places overt emphasis on the ‘gaze’ and therefore the veneer of what is represented, reducing other elements to mere props in portrayals which can be seen as “sinful in aesthetic terms” (Dorfles 1968: 222).

Seemingly contrasting, and ambiguously attesting, the elements of the ‘generic’ found in the examples discussed thus far, are the portrait-style profile photographs accompanying editorial contributions to *Loslyf*. In the first of these, ‘So maak mens...’ (This is how it’s done...), a sexual advice column published in every issue of *Loslyf*, Doctor Marie Jansen is represented as the ‘agony aunt’ (Figure 42).<sup>113</sup> She is established as a female authority figure, proclaimed by her pseudo-scientific title. The male power associated with the original Doctor Murray Janson, as giving paternal guidance with the voice of rationality, is replaced by the femininity of Doctor Marie – a femininity unequivocally confirmed by style of her portrait photograph. Susan Browmiller says that “men and women may speak the same language, but they speak it with a difference” (1984: 114). In ‘So maak mens...’ the voice of Doctor Jansen is set up as equally rational and able to give sound advice to readers – her voice becomes one “speaking in ‘masculine’” (Browmiller 1984: 115) – perpetuated by the masculinity of Hattingh as the real author of the column (Hattingh, Personal correspondence, 20 March 2013). The character of Doctor Marie Jansen shares similarities with Koekie Hartsenberg, from ‘Koekie se hoekie’ (Figure 5) and the visual representations of their characters serve to supplement the text, informing readers of their significance as female authority figures in the magazine. This sequence of signification is in contrast with the seven ‘los lywe’, whose visual presence is accompanied by text, and not the other way around. As a result the authority the ‘los lywe’ may seem to possess, as in the case of Katalien as the supposed ballistics expert, is negated by her complete and repeated visual surrender to the gaze of the viewer. John Berger writes that “a woman’s presence ...

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<sup>113</sup> Doctor Marie Jansen is a parody on Doctor Murray Janson, author of the advice column in the Afrikaans family magazine *Huisgenoot* at the time. The content of *Huisgenoot*’s column – marriage, financial and family advice – is equated with the sexual advice given by Doctor Jansen on anal sex (*Loslyf* June 1995: 105), faked orgasms (*Loslyf* June 1995: 105) and infantilism (*Loslyf* June 1995: 107). The conservative paternalism for which Janson is known is exaggerated by this reference to him in a context quite different from the family magazine. But the mimicry of the ‘advice column’ as genre and the reference to Janson specifically also serve to align the two publications as both belonging to the stable of Afrikaans popular and populist culture.

defines what can and cannot be done to her. Her presence is manifest in her gestures, voice, opinions, expressions, clothes, chosen surroundings, taste” (1972: 46). In the case of the ‘los lywe’, their presence is manifested by the presentation of the visual, the photographic surface – revealing only gestures, facial expressions, clothes and the setting, which is one in which their voices and opinions are silenced, or restricted to the sexual, by their being subjected to the gaze.

Both Doctor Marie’s and Koekie’s presence is enhanced by granting them voices and opinions from a seeming authoritative platform. They are at once Ryk Hattingh and Theunis Engelbrecht, “speaking ‘in feminine’” (Browmiller 1984: 115), and Doctor Marie and Koekie “speaking in ‘masculine’” (Browmiller 1984: 115), textually and editorially troubling issues regarding gender identity and its power relations. By the way the visuals represent the columnists, however, any claim about their ‘masculinity’ is repudiated. Stella Viljoen says of the photographs of sex scribes in men’s magazines:

These columns are usually accompanied by saucy photographs of the authors and assume a playful, naughty tone, rather than that of a wise aunty. These magazines are designed to facilitate escapism rather than offer actual advice and their sex columnists too contribute to this sense of an unreal world in which women are simply there for the taking (2012: 149).

As may be derived from Viljoen’s explanation, Doctor Marie’s breasts and Koekie’s decontextualised vagina, in a classic ‘beaver-shot’, affirm them as women, but expose them in a confident and unrelenting way, reflecting their assertive tone of voice. While they are established as voices to listen to, the visual representations negate their position of power, affirming them as bodies to look at and consume – their supposed authority reversed by their submission to this consumption (Jensen & Dines 1998: 81-82).

Doctor Marie’s eyes meet those of the viewer, they “openly ‘return the gaze’ – therein lies its ‘shamelessness’” (Žižek 1997: 178). Her breasts almost become a second pair of eyes, her nipples a second set of pupils, doubly confronting the gaze of the viewer with the femininity of her body and the unashamed confidence of her sexual expertise. Doctor Jansen’s sexual proficiency and the assumed ferocity associated with it are reflected in the codes of the leopard-print chiffon shirt she wears, the mosquito net, and the bushveld setting in the background. In contrast with Doctor Marie, Koekie Hartsenberg does not have a pair of eyes with which to meet the viewer’s gaze. Instead, she has the decontextualised and grotesquely enlarged image of a vagina to visually represent her; she becomes mere ‘body’, and then ‘body’ with a sexual and scopophilic<sup>114</sup> purpose (Figure 5).<sup>115</sup> Žižek calls this kind of representation the “traumatic gaze” (1997: 178); he says that:

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<sup>114</sup> Laura Mulvey employs Freudian theories, as expounded in *Three essays on sexuality*, to explain scopophilia and the pleasure associated with it – the pleasure in looking. She says that, “Freud isolated scopophilia as one of the component instincts of sexuality which exist as drives quite independently of the erotogenic zones. At this point he associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze” (1989: 16). In this

it is from this gaping hole that the scene the spectator is witnessing *returns the gaze* to him. The gaze is thus not where one would expect it (in the eyes staring at us from the picture) but in the traumatic object/hole which transfixes our look and concerns us most intensely (1997: 179, his emphasis).

Koekie as character becomes ‘koekie’ (Afrikaans slang for ‘vagina’), equated entirely with her sexual organ, the ‘gaping hole’ returning the gaze of the viewer transformed also to a representation of the mouthpiece she supposedly is in the magazine – at once eyes, mouth, and metonym for the entire body, character and function of Koekie. In September 1995, however, Koekie’s ‘koekie’ is replaced with an illustration of a brain (Figure 43). The objectification of Koekie seems to be reversed as she comes to be equated with a symbol of rationality. She also appears to be enhanced by a sense of individualism, as reflected in the handwriting-like font of ‘se’ in ‘Koekie se hoekie’. Where previously her voice, as “speaking in ‘masculine’” (Browmiller 1984: 115), was contradicted by her explicit female body part, her masculinity is somehow affirmed by the visual representation of her as ‘brain’. The ‘beaver-shot’ becomes the irrefutable representation of Koekie, while the illustration of the brain is a momentary depiction of the content she voices in this specific instance. Even so, representing a woman in this manner in a pornographic magazine is contradictory to the visual examples discussed thus far and provides a rupture of normative pornographic standards. The ways in which the representation of Doctor Marie Jansen and Koekie Hartsenbergh, as women signified mostly by text and therefore substance, are approached also differ greatly from the visual presence of the seven ‘los lywe’, as substituted primarily by image and, by implication, surface.

The Marita van der Vyver interview (figures 21-24) and its accompanying images increase the stylistic divide between women represented mainly by text and those represented by image, as initiated by ‘So maak mens...’ and ‘Koekie se hoekie’. As shown in Chapter Four, Van der Vyver’s voice is ‘feminine’ yet laden with rational significance. As far as her voice is concerned in speaking to Hattingh in the interview, this article, like the columns of Doctor Marie and Koekie, articulates the tenuousness of gender identity and its performance. However, whereas the latter two feminine voices are supplemented with stock images representing them visually, Van der Vyver appears as herself in four portrait photographs alongside the interview. These four photographs, in the context of *Loslyf* and alongside the other images of women as previously discussed, reflect Sontag’s view that “photographic seeing [means] an aptitude for discovering beauty in what everybody sees but neglects as too ordinary” (1979a: 89). Hattingh explains that the inclusion of these specific photographs of a ‘real’ woman into the repertoire of pornographic images of stylised women and settings, as found in

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instance Koekie’s exposed genitals are at the complete mercy of the controlling gaze of the viewer. She cannot confront her/him with her own eyes, but is suspended in decontextualisation to be submitted to her/his scopophilic pleasure.

<sup>115</sup> The idea of splayed legs and Koekie’s exposed vagina is perpetuated by the visual stylisation of the type and font of ‘Koekie se hoekie’. The diagonal lines converging at ‘se’ create the idea of open legs and the black centre echoes the “gaping hole” (Žižek 1997: 179) of Koekie’s genitalia.

the rest of *Loslyf*, was a deliberate choice (Personal correspondence, 6 April 2013). He attempted to create a juxtaposition between Van der Vyver's looks, as 'what everybody sees but neglects as too ordinary', and that of the other women in the magazine in order to undermine the visual content in *Loslyf*, as it was "really not [his] thing" (Hattingh, Personal correspondence, 6 April 2013). Whereas Camille Paglia argues that the pornographic genre is "a self-enclosed world of imagination" (1994: 65), these photographs of Van der Vyver, accompanying the interview that highlights her voice and opinions as lucid and intelligent, appear an almost violent inclusion of reality into this self-enclosed space of sexual fantasy.

Even though Dina (Figures 9-13) is included in *Loslyf* as a 'los lyf', the stylistic composition of the shoot and the way the accompanying text "is in communication" (Barthes 1977: 16) with the photographs, aligns her more with 'alternative' content in *Loslyf* than with the stereotypical pornographic shoots of the other six 'los lywe'. Hattingh explains that the presence of Dina as the 'inheemse blom' (indigenous flower) sexualises the Voortrekker Monument as symbol of the "Calvinist puritanism of Afrikaner nationalists" (Coombes 2003: 40). By the styling of particular codes of significance, and the curated 'communication' between image and text, the photographs convey a sense of visual subversion (Personal correspondence, 6 April 2013); Dina destabilises notions of femininity (and masculinity), as associated with an Afrikaner paradigm, by elements of visual misappropriation and cultural irreverence. Of normative representations of Afrikaner women at the time Elsie Cloete notes:

The male constructed images of the Afrikaner woman ... emphasised her role as servant to the *volk*, as nurturer, keeper of moral standards, educator and promoter of the language (1992: 51).

The role of Dina, as male-constructed image of an apparently proud Afrikaner woman,<sup>116</sup> however, is in no sense parallel to the roles Cloete explicates. Dina is not represented as the archetypal Afrikaner mother and procreator of the nation (McClintock 1991: 110), but is shown exposing herself to the gaze of the viewer in front of the Monument, taking sex and sexual excitement away from the "function of reproduction ... [and] the parents' bedroom" (Foucault 1976: 3) into the open air and concentrating it on sex-for-sex's sake. The 'volksmoeder' figure, as is so diligently focused on in the mythology of the Voortrekker Monument, is further nullified by Dina's khaki outfit, associated with

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<sup>116</sup> As discussed in Chapter Four, Dina proclaims her pride in her Afrikaner heritage and the admiration she has for her "great-great-grandfather Hendrik Potgieter" (June 1995: 125), a prominent figure in Afrikaner Great Trek mythology. Annie Coombes shows that this calls up "the very discourses through which Afrikaner nationalism constituted itself as the guardian of the white race (civilisation) – the indelible bonds of blood and family ... To a South African reader schooled during apartheid this text is also clearly written as a pastiche of the standard children's textbook version of the [Great] Trek" (2003: 40).

safari attire, the idea of a ‘wilderness’ to be tamed, and very explicit notions of (Afrikaner) masculinity related to such dress and connotations.<sup>117</sup> Annie Coombes says the following of Dina:

[She] disrupts the versions of both femininity and masculinity ... played out in the monument, providing a kind of composite figure in which ... gendered ... identifications are deliberately confused (2003: 43).

While Dina’s shoot interrelates with the six other ‘los lywe’ terms of gender relations involved in the perusal of pornography, the representations of her also direct attention towards broader ideas of cultural re-evaluation and re-appropriation. The iconoclastic effect of ‘Dina by die monument’ and its attempt to imbue an “object of power with a semantic twist” (Peffer 2005: 59) reverberates throughout *Loslyf* by means of similar constructions of subversion by way of the connotations of the visual composition itself and its ‘communication’ with the accompanying text.<sup>118</sup>

Hattingh orchestrates undertones of visual subversion, similar to ‘Dina by die monument’, with the inclusion of an article entitled ‘Seks op Oom Paul se voorstoep’ (Sex on Uncle Paul’s porch) in *Loslyf* July 1995 (Figures 44, 45). Whereas Dina conveyed a visual cultural re-instillation of one monument and a specific re-location of cultural significance, this article by Johannes van der Walt attempts to re-signify Pretoria, conventionally regarded as the “heart of conservative Nationalist Afrikanerdom” (Serfontein 1982: back cover) and metaphor of the Afrikaner nation in its entirety, by representing it in terms of the presumed sexual activities of its residents. The article echoes the kind of sex Dina represents – sex without necessarily having a reproductive purpose as its main point of interest – and then linking it to members of the Afrikaner ‘nation’. John Peffer refers to this type of re-endowment as a “reinvestment in the object, rooted in self-reflection” (2005: 59). The ‘self-reflection’ of the article, aimed at Pretoria as the ‘object’, appears to aim at exposing deeper seated hypocrisies and double standards through using sex as a visual and textual metaphor for the abjection and vilification of the ‘Afrikaner’ as community. Laura Kipnis says that

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<sup>117</sup> This type of dress, and Dina baring herself in the long grass and ‘natural’ surroundings of the Voortrekker Monument, perpetuates ideas of colonialism in terms of land and women. Dina, with her splayed legs and exposed body, like the ‘open’ African interior, is waiting to be claimed and ready to be taken by a supposed male conqueror.

<sup>118</sup> The re-enchantment of national symbols that Dina becomes emblematic of is echoed by Pollie, shot at the Taal Monument in Paarl (Figure 14) for *Loslyf*, March 1996. The cultural significance of the language monument was at the time already a contested issue. On 3 April 1995 an episode of the SABC television actuality programme *Agenda* dealt with the issue of heritage and the post-apartheid connotations of Afrikaans as colossally signified by this monument. The Broadcasting Complaints Commission of South Africa received grievances “on the grounds that the language was objectionable and that descriptions of the monument as a penis were offensive” (Coombes 2003: 44-45). The polemic created in the wake of this programme informs the reading and understanding of Pollie as adding a sexualised element to a monument with already disputed connotations of phallic significance and the physical attributes of an erect penis. Joe Dog’s ‘Merkwaardige argitektuur in Suid-Afrika’ (Noteworthy architecture in South Africa) in *Loslyf*, February 1996 (Figure 62) more directly illustrates the phallic and sexual connotations of the Taal Monument one month before the polemic broke out and is represented in a varied way by Pollie’s feminine presence at this fetishised cultural site. The phallic quality of monuments and their implicit masculinity is exemplified in ‘Vivian: Opsaal kêrels’ in May 1996 (Figures 64, 65). The masculine significance is made evident in the choice to photograph Vivian in front of the statue of Dick King in Durban. Image and text interplay to highlight the conventional importance of monumental and concrete manhood as Vivian professes her will to surrender to a “king dick” (Figure 64).

there are certain things we just don't want to know about ourselves, and about our formation of selves. These seem to be precisely what pornography keeps shoving right back at us (2006: 124).

Textually the article shows state control as a desperate effort to suppress activities that would abolish the *representation* of Pretoria as the pure “heart of conservative Nationalist Afrikanerdom” (Serfontein 1982: back cover) and therefore linked to sexual proprieties equivalent to the upholding of morals and class distinctions: “good manners, privacy, the absence of vulgarity, the suppression of bodily instincts into polite behaviour” (Kipnis 2006: 125). The method of control the article focuses on becomes a way of managing Afrikaners’ ‘formation of selves’, but in exposing this *Loslyf* seems to aim to demystify the presumed ‘threat’ to this formation and to give a pluralistic account of Afrikaners’ experience of their sexual selves as metonym of their identity – whether of readers or workers within the sex industry. This message is visually supported by way that the photographs accompany the text and also in which they are composed. The three topless women portrayed in Figure 45 are, like Dina, contradictions of the conventional conceptions of Afrikaner womanhood. Not only do they appear to be playfully sexually attracted to each other, but the text below the photograph distance these women from an image of conventionally ‘respected’ motherhood and the archetype of ‘volksmoeder’. The text proclaims that “*Maggie pas Sundra se kinders op terwyl hulle ma werk* (Maggie babysits Sundra’s children when their mother is at work)” (July 1995: 51); the women’s domestic dependence on each other, visually reflected in their clear affection for one another, locates them away from traditional ideals of family life and a new possibility for consideration is thrust into the Afrikaner paradigm.

Liese van der Watt explains that the mid-1990s was a time in which the “perception [was] that white males, especially, [were] under threat in a rapidly changing dispensation” (2005: 119). The anxiety resulting from this seeming threat meant that “popular culture and mass media started capitalizing on changing conceptions of whiteness” (Van der Watt 2005: 122), while artists, cultural commentators and ‘alternative’ Afrikaner figures played on this anxiety and questioned the position of the white Afrikaner man with “humour and mockery” (Van der Watt 2005: 124). The reinvested representation of Pretoria by the ‘Seks op Oom Paul se voorstoep’ article is visually reflected by the photograph in Figure 44 showing Paul Kruger, ‘Oom Paul’, prominent figure in Afrikaner historical mythology, as metonym of Pretoria, narratives of Afrikaner nation-building, and staunch cultural ideals. A possibility of derision, as implied by the text, is echoed by the birds sitting (and probably shitting) on ‘Oom Paul’s’ head and shoulder, visually belittling Kruger as symbol, but also defiling the physical statue as phallic representation of masculinity.<sup>119</sup> The seat of power associated with white Afrikaner

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<sup>119</sup> The ‘no entry’ sign in the foreground evokes notions of prohibition – juxtaposing this sign with the statue of Paul Kruger, insofar as he becomes a symbol of Afrikaner mythology, adds to a sense of transgression of the article in its entirety. The

manhood is further representationally questioned, if not symbolically annihilated, in the ‘Kerk in krisis’ article (Figure 25), also by Johannes van der Walt (*Loslyf* August 1995). The Dutch Reformed Church, through its connection with other male-centred state institutions (O’Meara 1983: 67-77) and a conflation with the patriarchal Afrikaner nationalist state (Serfontein 1982: 70-86), becomes a symbol of male-centred power and control over the lives of individuals. This is perpetuated by the Church’s professed adherence to a singular Father-God as deity and unquestionable belief in the instructions it issues as central to the “formation of selves” (Kipnis 2006: 124). As discussed in Chapter Four, this article lays the blame for apartheid at the door of the Church to ideologically undermine the institution at a time when its survival was already open to question (*Loslyf* August 1995: 51). The disdain directed at conventional conceptions regarding the authority of the Church is emphasised by the accompanying image of the church with its broken tower. The image of this physical obliteration becomes a stylistic strategy to signify a decrease in the power of the Church, especially since the demise of the Church-state conflation. Furthermore, the image of the broken tower, as phallic symbol and metaphor for declining white male power, echoes the tenuous position of white Afrikaner men at the time, as explained by Van der Watt.

The works of the *Bitterkomix* artists contribute to a formal departure from the medium of photographic pornography. This diversion is emphasised by the undertones of contempt for hegemonic masculinity displayed in their works – an element that the reader may recognise as a leitmotif in *Loslyf* under Hattingh’s editorship. The impetus behind their work in *Loslyf*, as pornographic publication, was to undermine the Afrikaner man: belittle him, take advantage of his fears and anxieties, and undermine what men found ‘sexy’ in the world of pornography (Kannemeyer, Personal correspondence, 16 August 2012). Nina Martin investigates the relation between pornography and humour and finds that the two elements do not work well together, since “porn conventions emphasise not only the size of the penis, but its requisite, and often perpetual hardness” (2006: 193). As seen in Chapter Four, the works of Anton Kannemeyer and Conrad Botes in *Loslyf* speak of Afrikaner masculinity in a mocking and humoristic tone, highlighting that “any insertion of laughter and levity in regards to the penis smacks of derision, and implies inadequacy” (Martin 2006: 193). The work in Figure 46 by Joe Dog (Anton Kannemeyer) portrays a man in the background, reading a newspaper entitled *Die Patriot* (The Patriot). From the title of the newspaper and the man’s attire – safari-type clothes echoing those worn by Dina in Figures 9 to 13 – it can be ascertained that

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article tells of the clampdowns of the South African Police Service’s Narcotics Bureau (SANAB) in Pretoria (Figure 45); in spite of such ongoing enacted embargoes in the city under a new constitution, the article highlights its flourishing sex industry. It also calls to mind Hattingh’s assertion that he could never help but think that in spite of professed conformity to sanctioned notions and claims of the ‘alternative’, “the Afrikaner holds within himself an entire spectrum of human emotions and political sentiments” (Personal correspondence, 6 April 2013). The article seemingly attempts to emphasise this inner diversity and nuance, while showing that, even under the democratic dispensation, spaces of ‘no entry’, or their representation, prevail and that forms of resistance to these modes of control merely take on different manifestations.

he is an Afrikaans man. In the foreground is a woman on a bed, masturbating with a rolling pin<sup>120</sup> next to her. The man is seen, significantly, through the woman's legs, a position he would have been in if he was practising oral sex on her, but distanced from her, and by implication from an assertion of his masculinity, by his lack of interest. The text asks “*geniet Afrikaanse mans politiek meer as seks?*” (do Afrikaans men enjoy politics more than sex?) and the woman answers “*JA JA JA*” (YES YES YES) in moaning pleasure. A portrait of ‘Pappa’ (Daddy) hangs on the wall above the woman, providing an ever-present gaze and Father-God-like presence. The penis is not ridiculed per se in this example, nor is the man's adequacy, but his initial interest in sex, his interest in metaphorically proclaiming his manhood, is brought into question. It is not necessary to mock his ineffective penis, since he shows no interest in it to begin with. The way in which *Bitterkomix* mocks men in previously discussed examples (Figures 26, 28, 29) is unnecessary in this instance and the man's lack of interest almost classifies him as ‘not a man’. The metaphorical significance of this example casts Afrikaner men as inadequate not because of the ineffectiveness of their manhood, but because of its non-existence. Whereas Martin says that “the notion of surprise and the unexpected in porn produces a loss of the superiority and control invested in the penis” (2006: 194), the surprise in this instance is evoked by the man's lack of interest in sex and a consequent understanding of the penis, as seat of phallic power, as absent.

The examples of *Bitterkomix*'s work, as discussed above, leads to a questioning of Kannemeyer's assertion that, with their work in *Loslyf*, *Bitterkomix* attempts to undermine what men find sexy in pornography. Their works discussed thus far in this study do not deal with elements of sexiness in relation to women within the context of pornography, but instead provide disparaging representations of Afrikaner masculinity. Such belittling is something an Afrikaner man would arguably not want to visually encounter in a magazine he buys to get a sense of confirmation of his manhood, as provided by the implied sufficient sex drive and functioning penis. By means of such ridicule *Bitterkomix* and Hattingh critique standardised pornographic elements through the medium and styling of the strips. Whereas pornography works within a simulacrum, the strips rupture this enclosure to highlight, by their illustrative and overtly authored nature, the visual construction of pornography and its lack of ‘realness’, even, or most especially, when photographic. The element of authorship Hattingh declares by way of including the illustrative *Bitterkomix* works undermines the formulaic and fragmentary scopical regime employed in the pornographic language, sans auteur. It appears as though Hattingh wants to contest this notion of universality that pervades the pornographic genre and instead create fractures through *Loslyf*'s visual composition of content, inserting elements of ‘the real’ and breaking with pornography as a “self-enclosed world of imagination” (Paglia 1994: 65).

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<sup>120</sup> The presence of the rolling pin signifies both the woman's abandonment of domestic activities in favour of masturbation and a phallic symbol, a replacement penis in her acts of self-pleasure because of the man's lack of interest in sex. While it binds her to the home, the rolling pin also becomes a weapon of castration, implied by its ready replacement of the penis.

### 5.3. The observation of matter

Cultural theorist Annette Kuhn refers to pornography as a “regime of representation” (1995: 271). This alludes to the idea, already raised in the previous section, that pornographic representation functions like a language and can therefore be translated, but is also understood as generic and universal. Whereas the previous section discussed the ways in which visual content in *Loslyf* ambiguously resists and succumbs to the formulaic aspects of the pornographic genre, this section investigates the observable content matter of the magazine. By, firstly, highlighting content represented through a racialised lens, secondly, discussing an example of the overt performance of content matter *as* content, and, thirdly, the works of *Bitterkomix* as providing a rupture of the medium and content of pornographic simulacra, this section will investigate if and how pornographic portrayals in *Loslyf* differ in substance from traditional explicit sexual material. The aim is to ascertain whether the depictions in *Loslyf* are merely concerned with what is observable on the surface of visibility, or whether the images are witness to more deeply seated cultural connotations and motivations.

Writing about the socio-political context at the time of *Loslyf*'s publication, as applicable to white Afrikaner men, Kobus du Pisani says that this grouping, having lost their official political power, is inclined to feel threatened by the enactment of affirmative action and campaigns aimed at gender equality (2001: 171). The ‘threat’ towards white Afrikaans men and their resulting anxiety are viewed through a racialised lens, as is illustrated by Joe Dog’s work in Figure 47. As Afrikaner men are replaced by affirmative action in the workplace, Mister Kotze is replaced by his gardener in bed. The mockery implied by the image is firstly directed toward Mister Kotze’s masculinity, as once again represented by his penis and his (in)ability to satisfy his wife sexually. Phineas is portrayed as the stereotypically well-endowed black man. Such typecast representations are prominent in pornographic discourse and Jensen and Dines refer to them as the mention of the “‘big black cock’ ... signifying some sort of extraordinary sexual size and prowess” (1998: 85). Mister Kotze, as metaphor for Afrikaner men, becomes redundant in the political sphere, the workplace and now in bed, a portrayal highlighting the ambiguous position of Afrikaner masculinity at the time – both hypervisible (Van Eeden 2004: 132) and expendable. Phineas is portrayed as more proficient than Mister Kotze, a commentary on the broader socio-political context of the time, but once again reduced to being represented by sexual connotations. The image derives further significance from the political context in which it is published – South Africa is under a new constitution and anti-miscegenation laws have recently been abolished, but their underlying anxieties and ideologies supposedly still prevail. Abby Ferber notes that the prohibition of “‘interracial sexuality is part of the process of boundary maintenance essential to the construction of both race and gender identity” (2004: 45); the fragility of Afrikaner identity, as touched on in Chapter Two, is further aggravated by the perceived ‘danger’ of

interracial sex. At a time when the survival of Afrikaner identity was already a matter of dispute (Vestergaard 2001), sex between Mister Kotze's wife and Phineas – not to mention what Phineas's virility symbolises – is not only a threat to Mister Kotze's sexual aptitude, but also to the 'purity' and 'survival' of the Afrikaner 'nation'.

Dealing with matters of race is continued with the representation of black women in *Loslyf* and the constructed polemic regarding such portrayals. The opening pages of the December 1995 issue of *Loslyf* publish a 'reader's letter' by Konserwatief (Conservative) from Klerksdorp (Figure 48) in which he explicitly states that he has no interest in seeing naked black women in the magazine. In doing so, Konserwatief perpetuates a racist ideology, as associated with the designation 'conservative Afrikaner', especially significant at the time of the magazine's publication. A stereotype surrounding Afrikaners is employed and reinforced with the specific purpose of playing later content in the magazine off against it. Consequently, *Loslyf* as publication seems transgressive and exciting, in relation to the letter, when at the end of the same issue Donna, a black woman, is included in a photoset (Figures 50-52). Donna's black stockings, black leather clothing and black semi-untamed curls around her face accentuate her black skin (albeit her skin is very light, and therefore seemingly less threatening) and a construction of exoticism and mystery, which she confirms when 'speaking of her body as "*die donkerte van my lyf*" (the darkness of my body) (December 1995: 79, Figure 50).

Since the inclusion of 'Sophia: Ryk en lekker' (Sophia: Rich and fun/tasty) (Figures 33, 34) in the first issue of *Loslyf*, the insertion of racial underscorings in written and visual content matter has been a steady feature of the magazine. The unusually lengthy text alongside the Donna shoot tells of her interest in apartheid and Afrikaner involvement in it.<sup>121</sup> The racial underpinnings of the text also echo issues such as affirmative action and anti-miscegenation laws. Through intertextual relations between content such as readers' letters, other photographic portrayals and written content with a strong politicised tone, a shoot such as Donna's emphasises that "[in the] ambivalent movement of attraction and repulsion, we encounter the sexual economy of desire in fantasies of race, and of race in fantasies of desire" (Young 1995: 90). By creating a sense of the political in the written word, the visual matter not only offers the pornographic gaze salacious content, but the gaze becomes part of the content itself. In such a racialised context, especially true of South Africa at the time of *Loslyf*'s publication, the truth of Žižek's assertion that "it is the spectator, not the object, who feels ashamed" (1997: 178) is evident. The reason behind the shame of gazing at a 'taboo' sight, and the shame itself, feeds into the significance of the visual portrayals. Of pornography's challenging of cultural and social boundaries and conceptions, Kipnis says that:

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<sup>121</sup> The potential of a presumed 'threat' to the viewer in looking at Donna is partially assuaged by establishing her as a black woman who is not a native South African. The representation of her consequently does not carry the same loaded historical connotations that would have been associated with stereotypes of a South African 'racial other'.

[P]ornography's very preoccupation with the instabilities and permeability of cultural borders is inextricable from the fragility and tenuousness of our own psychic borders, composed as they are of this same flimsy system of refusals and repressions (2006: 121).

In this way, an ambivalent gaze is involved in looking at Donna, especially when considering the written content along with the visual matter. While Donna is the object of the spectator's gaze, the viewer is subject to a confrontation with all that Donna, as well as the viewer's experience of gazing at her, comes to signify. 'Flimsy refusals and repressions' in this instance confront the viewer with elements she/he may tend to negate or deny regarding the self/other binary relation.

Robert Young maintains that "we find an ambivalent driving desire at the heart of racialism: a compulsive libidinal attraction disavowed by an equal insistence on repulsion" (1995: 149). This simultaneity of sexual desire and repugnance is illustrated in the duality constructed around 'readers' reception' of the Donna shoot in March 1996 (Figure 49). Again, in explicit terms an anonymous 'reader' declares, with undercurrents of violence, that he is not interested in seeing black women portrayed in *Loslyf*. He further claims that "*die meeste van ons is glad nie opgewonde oor die nuwe Suid-Afrika nie en verkies dat dinge wit moet bly soos in die verlede*" (most of us are not at all excited about the new South Africa and prefer things to remain white as in the past) (*Loslyf* March 1996: 7, figure 49). His view harks back to ideas of anti-miscegenation and the sexual ties to racist ideologies – in 'keeping it white', it is essentially sex that should remain this way. This 'reader's' 'insistence on repulsion' is set off by Anti-silikon from Johannesburg, who expresses gratitude for the placement of the Donna shoot. He symbolises the 'libidinal attraction' Young speaks of and says that "*dit is die soort vrou wat ek my hele lewe lank kan naai sonder om moeg te word. As ek en sy alleen op 'n eiland moet beland, sal ek enigiemand doodmaak wat ons probeer red*" (this is the kind of woman I can fuck for the rest of my life without getting tired. If we end up alone on an island I will kill anyone who tries to save us) (*Loslyf* March 1996: 7, Figure 49). These two opposing views symbolise the perpetual desire/repulsion drive that underscores relations between race and sex, especially as it pertains to their visual combination in a pornographic magazine with scopophilic purposes. In combination the letters are visually accentuated by the photograph in the bottom right corner of the page, showing two women, one white and the other pale-skinned black, kissing and caressing each other in their underwear. This representation of male heterosexual fantasy again provides a simultaneous affirmation and negation of desire, presented to the gaze and informed by both accompanying written content and possible feelings of shame.

Homi Bhabha echoes Young's views, saying "'otherness' ... is at once an object of desire and derision, an articulation of difference contained within the fantasy of origin and identity" (1999: 371). An idea of origin and therefore primitivism is alluded to when Donna speaks of the white snake to 'slip up the darkness of her body' (Figure 50). This body is forced open to the gaze of the viewer and

the access by the ‘snake’ – in the end conflating ‘gaze’ with ‘snake’ as both penetrate the body she displays as exposed for this purpose (Figure 51). The ‘snake’ is visually represented by the white walking stick she holds between her breasts in Figure 50 and later suggestively in front of her genitals (figure not included). While perpetuating Donna’s otherness in terms of both gender and race, the shoot emphasises the white/black dichotomy and notions of original sin connoted by the snake (notably white in this instance). The interplay between image and text indicates deep-seated connotations of race, colonialism, discovery and ‘dangerous’ fantasy, and consequently communicates more than just what is superficially available to the gaze. It is as though representations of ‘the racial other’ in *Loslyf* attempt to remystify race and interracial desire, which is ironic, since the pornographic genre, in its inherent impetus to expose, is known rather for the demystification of both women and sex.<sup>122</sup>

*Loslyf* July 1996’s ‘Inheemse blomme van die maand’ photoset, ‘Zorné en Kelly: Dubbeldoos’ (Zorné and Kelly: ‘Dubbeldoos’,<sup>123</sup> Figures 58-61) sees an overt performance of content matter. The images are, with reference to the written text, constructed as representing diversity,<sup>124</sup> echoed by the changing South African socio-political milieu, and explicitly termed in the text “*seks in die nuwe Suid-Afrika*” (sex in the new South Africa). The interplay between image and text becomes an exercise in the expression of political agency and maturity in the new South Africa. The seeming diversity professed by the photoset emphasises an ability of “*volwasse mense*” (adults) (Figure 58) to freely express themselves sexually. In opposition to the ‘los lywe’ discussed in the previous section, the ‘Zorné en Kelly’ spread does not rely on visual props for the creation of a pornographic atmosphere, but instead

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<sup>122</sup> Asian women are also represented in *Loslyf*, albeit less often than black women and with the exclusion of any apparent polemic surrounding their publication in the magazine. This highlights the deliberate politicisation of the placement of photosets such as ‘Sophia’ and ‘Donna’. In ‘Li: Vuurvreter’ (Li: Fire-eater) (*Loslyf* November 1995, Figure 53), the written text establishes Li as an Eastern guru on sex and sexuality, and she proclaims that “*seks is ’n kuns wat meeste Westeringe nog nie bemeester het nie*” (sex is an art that most Westerners have not yet mastered) (November 1995: 96). The text informs the image and maintains stereotypes regarding the ‘Orient’, highlighting Edward Said’s assertion that “such texts can create not only knowledge but also the very reality that they appear to describe” (1978: 94), influencing the way in which the gaze is turned onto Li. The Eastern stereotype is one that is maintained in *Loslyf* even after Hattings’ editorship. In *Loslyf* May 2001 a set entitled ‘Pienie: Rysvreter’ (Pienie: Rice-eater) was published (not included in figures) in a more unashamed perpetuation of Eastern stereotypes; especially with the text proclaiming that “*Pienie voldoen in een opsig aan die stereotype beeld wat baie Westeringe van Oosterlinge het: sy is ’n getroue rysvreter*” (In one aspect Pienie complies with stereotypes many Westerners hold of Easterners: she is a devoted rice-eater) (May 1996: 86).

<sup>123</sup> As an Afrikaans play on words, ‘Dubbeldoos’ is difficult to translate to convey its various meanings. It plays on ‘dubbeloor’, a double-yoked egg, referring to the two women portrayed, and possibly their biological, reproductive role as women. The replacement of ‘oor’ with ‘doos’ (pussy) crudely emphasises the replacement of their biological role with a focus on their genitals, thus for what is accessible to the gaze of the viewer/reader.

<sup>124</sup> The diversity of sexuality represented by *Loslyf* is disputable, since it is limited to the expression of heterosexual male fantasies (and only a very limited sample of these) by excluding portrayals of homosexual men. When two women are shown in a photoset, or described in text, it appears to be by accident or common chance; they are not portrayed as exclusively homosexual, and the possibility of male involvement in the twosome is never out of the question. Brian McNair explains this occurrence in what can be called mainstream pornography on the basis of the global context: “in the conditions of hegemonic patriarchy that have prevailed since pornography was ‘invented’ the form has tended to reflect the structures of male heterosexual desire, including of course those which take misogynistic forms” (2002: 43). Even though *Loslyf* signals diversification in what was sexually expressible by mass media in Afrikaans at the time of its publication in its inclusion of written content undermining normative sexual expression, its photosets by themselves did little to broaden sexual horizons.

focuses on the specific orchestration, cropping and editing of the women's bodies. These bodies are overtly decontextualised to the point where they struggle to 'perform' the sex act while straining themselves to meet the gaze of the viewer (Figure 61), in order to make the portrayal "shameless" (Žižek 1997: 178). Baudrillard calls this decontextualisation "the extreme promiscuity of pornography ... [as it] decomposes bodies into their slightest details, gestures into their minutest movements" (1987: 43). Even though the shoot is posited as representing content matter reflective of diversity, politics and a different imaginary, the importance of the gaze is blatantly accentuated by manner of the abovementioned 'decomposition'. The superficiality of the sexual encounter between the women and the contact between their bodies are curated, afterwards, by way of written text, as a political encounter expressive of the importance of plurality as associated with postmodernism and within a post-apartheid context. The shoot therefore becomes a stylistic insertion into the magazine to break the pornographic simulacrum, but is dressed up as content matter; in its overt positioning for the gaze, the supposed content almost folds back upon itself.

Žižek says of the 'twisting' and 'contortion' of bodies in pornographic representations:

The effect of close-up shots and of the strangely twisted and contorted bodies of the actors is to deprive these bodies of their unity: a little like the body of a circus clown which the clown himself perceives as a composite of partial organs which he fails to co-ordinate completely, so that some parts of his body seem to lead their own separate lives (1997: 180).

The simulacral quality of the images in the 'Zorné en Kelly' photoset is initially enabled and entrenched by the photographic deprivation of the 'unity' and 'realness' of the women's bodies. They are visually placed in a 'contorted' context in which content matter and image surface present the proposed 'diversity' portrayed as a sham. The imaginary quality of the names of the women, especially Zorné, echoes the fictionality of pornography, but also the staged quality of this scenario, reflected too in the expressions on the women's faces, expressions of being hyper-aware of the camera and not fully immersed in the sexual activities. The image/text composition serves as a critique on diversity in general, but also on the constructed nature of photographic pornographic representation.

The illustrative works of *Bitterkomix* provide a rupture of the medium and content of pornographic simulacra, maintained by the photographic portrayals in *Loslyf*. Liese van der Watt notes that *Bitterkomix* is "focused on the self, exploring Afrikanerdom, whiteness and masculinity at a time when the hegemony of that triad has finally faltered" (2005: 128). This type of focus in itself is unusual to encounter in a pornographic magazine. As seen in the 'Phineas' example (Figure 47) discussed in the previous section, the works by these artists touch on notions of race and gender at the same time, in a conflation of sexuality and politics. The depictions are reflective of a transforming South African history at the moment of *Loslyf*'s publication, and a social imaginary to fit this

transition. A visual ridiculing and questioning of Afrikaner masculinity (Figures 28, 29, 30), supported by the accompanying text and an understanding of the *Bitterkomix* tradition, extends the extent of their derision to include a critique on the pornographic genre and a male perusal of it. Hattingh attempts to define the *Bitterkomix* project as such: “*Ons is onafhanklik. Ons is boos. Ons voel fokol vir mag, sukses verveel ons, en as ons die staat se geslagsorgaan in die hande kan kry, sal ons die gedrog ook stimuleer, meneer*” (We are independent. We are angry/evil. We feel fuck all for power, success bores us, and if we can get hold of the state’s genitals, we will stimulate that monstrosity too, sir) (2006: 65). The inclusion of this type of content in a sexually explicit magazine was perhaps reflective of, and a critique on, easier forms of resisting hegemonic formulations of Afrikaner masculinity and politics, or identity, than a more challenging kind of discourse really implied in the move to democracy. In other words, *Loslyf* gave Afrikaner men a way of subverting prescribed norms of Afrikaner manhood and identity without demanding actual political change, confrontation or denial of the ideologies of national racism.

‘Vetkoek’, a double-page serial strip, is the best known and most prominent of the *Bitterkomix* contributions to *Loslyf* (Figure 15). The strip shows scenes of a graphic sexual nature and a strange storyline, which grows more abstract and “surreal” during the course of the eight parts (Kannemeyer 1997: 58). At times it would appear that the almost forced written text is redundant and exists only to support the illustrative pornographic depictions, albeit in a negligible manner. Just as the inclusion of ‘Vetkoek’ in *Loslyf* is a divergence from pornographic formula of ‘photographic sex’, the illustrative fictionality of the strip itself is fractured when the artists include Ryk Hattingh as a once-off character, featured as himself and editor of *Loslyf*, in ‘Vetkoek’ October 1995. Such an inclusion of ‘the real’ breaks with an ‘easy’ translation of the written and visual text, as the reader/viewer is suddenly made aware of the overtly constructed nature of the strip and its content, by virtue of the strip medium and its visual connotations of authorship and fictional narrative. ‘Vetkoek’ was never enthusiastically received by the public and *Loslyf* received various complaints during the course of the strip’s publication (Kannemeyer 1997: 57). Kannemeyer attributes this failure to the disjunction between the cultural capital of the stereotypical readers of *Loslyf* and that of *Bitterkomix*; he explains:

My assumption is that the readers of *Loslyf* are predominantly male and victims of sexual repression. The representation of naked women in submissive and meek positions does not confront the reader, but rather capitalise on his position... Within the context of *Loslyf* (pornography) there is the risk that stereotypes will not be understood as such and that satire will be lost on the reader (1997: 57, my translation).

Even though this is a valid explanation, the reader/viewer of ‘Vetkoek’ and *Loslyf* cannot simply be patronised and a more nuanced account is necessary. The nature of strip art, which does not represent a physical reality but an overtly imagined one, certainly also influenced public denunciation, where this type of imagination calls into question the ‘real’ of the entire context in which it is published. If

the simulacrum of pornographic representation is broken and exposed to the viewer/reader, the gaze turns in on her/himself. In this instance, the gaze, as a “key feature of pornography ... which makes the scene obscene” (Žižek 1997: 178) highlights the “shamelessness” (Žižek 1997: 178) of the representation, reverses sexual desire and the viewer/reader arguably feels rebuked when the ‘reality’ of pornographic insularity and her/his ensuing desires is uncovered.

#### 5.4. Conclusion

In speaking of the pornographic genre, Žižek identifies two key features indispensable to the mechanics of pornography, namely “repetition and look” (1997: 178). Even though the gaze is important, it cannot be identified without a reiteration of content against which to posit itself as ‘gaze’. Repetition is therefore important insofar as it provides for a sustained and sustainable definition of the gaze without which the ‘obscenity’, ‘shock’ and ‘hyperreality’ of pornography could not be sustained. Žižek further proclaims:

The true enigma of pornographic sexuality lies in the fact that the camera not only does not spoil *jouissance* [bliss<sup>125</sup>], but enables it: the very elementary structure of sexuality has to comprise of a kind of opening towards the intruding Third, towards an empty place which can be filled in by the gaze of the spectator (or camera) witnessing the act (1997: 179).

I would argue that this ‘Third’ Žižek speaks of does not necessarily have to be only a spectator, viewer or a camera,<sup>126</sup> but that this function can be fulfilled by introducing a specific attitude into the approach towards pornographic material – whether from the creator’s or from the viewer’s side. In the case of *Loslyf* it would seem that a critical and undermining approach from the editorial side is what pervades this ‘Third’, as specific point of view. Even when the content is pure pornography on the surface, the significance added by the manner in which the styling of content is approached appears to inform the substance of that which the images imagine and propose to validate as a ‘real’ beyond the façade of truth-claims. This ‘Third’, as I attempt to define it, however, cannot be located only on the side of Ryk Hattingh and the editorial components of *Loslyf*, which may limit the significance of the magazine. Barthes explains this danger: “To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing” (1977: 147). The reading of *Loslyf* and the application or perusal of the content lie just as much in the gaze of the viewer/reader, as the location in which “multiplicity is focused” (Barthes 1977: 148) and a postmodern sense of pluralism and resistance to definition is confirmed.

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<sup>125</sup> The most fitting English translation of *jouissance* is ‘bliss’, reminding of Barthes’s ‘text of bliss’, as discussed in Chapter four. This French term, however, resists complete English translation, as it refers to ‘enjoyment’, but surpasses this meaning to refer to the joy contained in a sexual orgasm too. Therefore, it is a term apt in the discussion of pornography.

<sup>126</sup> The camera’s presence enables the pleasure of the spectator in knowing that she/he is not a solitary voyeur, and establishes grounds on which to identify a ‘shared gaze’ and eventually an ‘imagined community’ of those sharing in the act of looking.

The idiosyncrasy of Hattingh seems to come to the fore in the styling of visual material just as much as with the written content, as was seen in Chapter Four. He is outspoken against the normative visual content of pornography magazines in general, and then in *Loslyf* as well, since “it is really not [his] thing” (Hattingh, Personal correspondence, 6 April 2013). As a result, he explains:

*'n Mens was dus aangewese om te kies tussen 'n duisend en een sets van prikkelende vrouens wat hulself uitstal vir meestal mans om na te kyk (hoewel ons 'n aansienlike aantal lesbiër lesers ook gehad het). Die enigste manier hoe 'n mens dié stereotipes kon ondergrawe of enigins tot ongemak kon laat lei, was deur die stories rondom die fotomateriaal.*

One was compelled to choose between a thousand and one sets of titillating women who exhibit themselves for mostly men to gaze at (even though we had a considerable number of lesbian readers too). The only way one could undermine these stereotypes, or at least cause some unease, was by means of the stories around the photographic material (Personal correspondence, 20 March 2013).

The inclusion of content – written or visual – which suffuses the magazine with a sense of the ‘Third’, a particular perspective, signals a political incorrectness involved in incredibly expansive and familiar images and symbols of an ‘Afrikaner’ paradigm, thrust into a sex magazine to break with pornography’s “self-enclosed world of imagination” (Paglia 1994: 65). The result is an over-signification which links with Baudrillard’s conception of pornography as an allegory of sex and ‘the real’ that the genre professes to reflect, making these “more real than the real” (Baudrillard 1990: 28). Such attempts at bringing about “semantic twists” (Peffer 2005: 59) and a ‘forcing of signs’ to become different cultural signifiers originate from an effort at redefining Afrikanerdom at the time of *Loslyf*’s publication, but also arise out of the conundrum of how to assert and maintain pornography as ‘interesting’. Even photosets which superficially appear to be just about an “array of breasts, asses and genitalia [that] has no other meaning but to express the useless objectivity of things” (Baudrillard 1987: 32), such as ‘Katalien’ (Figures 20, 37) or ‘Donna’ (Figures 50-52), the gaze – as “in communication” (Barthes 1977: 16) with the voice and other photographic material – directs attention to considerations that are instrumental in processes of a re-imagining of the self.

Opposing a critical approach which I argue the ‘Third’ is representative of is the possibility that such an element may be redundant in a sex magazine. Isabel Tang says that “the desire to see female genitalia close up had been part of the pornographic repertoire for centuries” (1999: 114). From the readers’/viewers’ side, it may be that this scopophilic impulse, combined with a probable deficit in the cultural capital necessary to ascertain certain references made and tones of voice employed, highlighted instead ‘female genitalia close up’, the superficiality of the gaze, as the only prominent

feature of the magazine.<sup>127</sup> Hattingh confirms the apparent futility of trying to incorporate a ‘Third’, a professed criticality, in a sex magazine, of trying to establish an anti-pornography pornography: “*ek dink die ironie en literêre verwysings en pogings om erotiek in ’n tydskrif van so ’n aard te betrek, het heeltemal verlore gegaan*” (I think that the irony and literary references and attempts at involving erotica in such a magazine, were lost completely) (Personal correspondence, 17 March 2013). He concedes that the copy accompanying the ‘los lywe’, the articles alongside the visual content, and the material viewed as aberrational in the context of a pornographic magazine, went above the heads of the majority of readers because of the presence of standardised visual material (Personal correspondence, 6 April 2013). Elements meant to subvert and undermine consequently subverted and undermined themselves within the context of a sex publication and the perpetual presence of the pornographic gaze.

The introduction to this chapter quoted Brian McNair as saying that “[t]he pornographic world is an ideal one in which ... life is reduced to the mechanics of the sex act” (2002: 40). As a problematisation of this assertion, Morse Peckham notes in his study on art and pornography that,

[t]he apparently nonsexual content is a causally related consequence of the sexual content...  
[or] is a causally related consequence of the genital content, whether presented directly or symbolically masked (1971: 125, 126)

An investigation into the content of *Loslyf* reveals a ‘pornographic world’ in which life is not equated with the reductive qualities of just the sex act, but one in which more deeply seated cultural interrogations and comments are ‘symbolically masked’ in direct representations. The ‘voice’ and the ‘gaze’ are in constant communication with one another, highlighting Kipnis’s view that “pornography isn’t just an individual predilection: pornography is central to our culture” (2006: 118). The magazine speaks of and to the context from which (and into which) it is published, while observing, and inviting observation of, the surface which a simple ability to freely access pornography celebrates, but also to observe a beyond-the-façade, which emphasises attempts at cultural redefinition. The shock value inherent in the explicit representation of sex and decontextualised close-ups of sexual organs in *Loslyf*

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<sup>127</sup> This may seem like a reductive, disparaging and stereotypical view of readers of *Loslyf*, and of pornographic magazines in general, accentuating traditional views regarding the perception of pornography as a consumer product for the lower classes (Kipnis 2006: 126). It does, however, coincide with Bourdieu’s explanation of class distinctions and their association with the photographic genre – applicable in this instance insofar as the majority of pornographic material in *Loslyf* is photographs. Bourdieu says that “many members of the upper classes ... refuse fervent attachment to a practice suspected of vulgarity by the very fact of its popularisation” (1990: 47). Hattingh confirms this of *Loslyf* when he acknowledges that “*die fotostelle was as ’t ware die rede hoekom die mense die tydskrif gaan koop, maar dan het hulle nog ’n hele klomp ander materiaal op die koop toe gekry, materiaal wat hulle andersins nooit te siene of te lese kon kry nie*” (the photosets were the reason people would buy the magazine, but then they got a lot of other material too, material they would not have seen or read otherwise)” (Personal correspondence, 17 March 2013). In saying this, he alludes to the deficit of cultural capital this study argues existed and also confirms the presumed supremacy of the photographs in the magazine above the other content, while intimating the class distinctions involved in the readership of the magazine as explicated by Annie Coombes (2003: 40).

is iconoclastic precisely because representation in this magazine directly assert and construct itself in opposition, and as an 'alternative', to normative conceptions of the pornographic genre, censorship and 'moral' prohibitions, but also seems to justify the moralistic fears invoked by the generalised 'institutions' of censorship and a public foreboding of 'transgression'. The terrorism of *Loslyf* lies in this: that a measure of self-sabotage and stylistic rebellion is required in order to effect change, even on the level of the representational freedom to assert a multivalence of 'voice' and 'gaze'.

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## CHAPTER SIX

### CONCLUSION

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In looking back at his editorship, Ryk Hattingh seems to be of the opinion that *Loslyf* is a significant marker in South African media history because of its diversification of popular access to, and understanding of, the representation of sex as fun, ironic, polemical, trashy and alternative all at once. These are not Hattingh's direct words, but it is this sentiment and assertion about sex that distinguishes the 12 issues of *Loslyf* that Hattingh edited from those that came after. This belief in a form of sexual expression that is funny, curious and interesting is underpinned by Hattingh's apparent concern for a community of Afrikaans speakers; it is central to the success of the publication both in terms of its appeal as commodity and in terms of its ability to naturalise the audibility and visibility of Afrikaans sexual expression within the domain of popular culture (Personal correspondence, 6 April 2013).

Hattingh explains the relevance of *Loslyf* as subject of research:

Such a study is good, because there are some things that can be set straight. Back then [1995], I thought that [the publication of *Loslyf*] was an important endeavour. I thought that it was a necessary publication – for no other reason but thinking that Afrikaans, like any other language, needs its own [pornographic] magazine, especially in terms of the suppression of sexual expression in the apartheid era (Hattingh, Personal correspondence, 6 April 2013).

This somewhat simplistic justification reveals Hattingh's clear sense that a pornographic mode of sexual expression in Afrikaans was a necessary rite of passage towards a legitimised inclusion in a democratic visual economy. It also indicates an implicit understanding that this kind of sexual representation would be perceived as alternative, precisely because it was 'pornographic', and thus, at least in the popular consciousness, 'other' to all that came before. Therefore, a central focus of this study is what *Loslyf*'s (June 1995 – May 1996) expression of an added, continued and potentially undermining sexual representation in mainstream Afrikaans popular culture was like, and what it signified specifically because of its hybrid background and the promiscuous milieu of the new, post-1994, visual culture into which it was born. This study can be divided into roughly two parts: together Chapters Two and Three form a consolidated historical narrative of *Loslyf*'s launch, and then Chapters Four and Five provide an analysis of its written and visual content.

Chapters Two and Three comprised a historical overview of the censorship laws and prohibitions regarding the representation of sex during the apartheid era. What emerged from this history is that while there were dissenting cultural projects that included explicit, interesting and diverse sexual

representations, these were mostly not accessible to the average reader. The work of, for instance, Andre P. Brink, Breyten Breytenbach, the little magazines (*Stet*, *Kol*), and even the provocative strips of *Bitterkomix*, produced under apartheid, or during its death throes, can hardly be called conservative. However, whether because of the perception of their belonging to ‘high culture’ or the censorship of their content, these texts did not have the popular reach that *Loslyf* would have. Against this backdrop Chapter Three documented the untold story of how *Loslyf* emerged as a publication, and how the magazine was shaped by Hattingh’s intuitive response to what he deemed to be a lacuna in the field of Afrikaans publication. That this story is told largely from the perspective of Ryk Hattingh seems fitting, given his significant role in conceiving, directing and designing literally every aspect of the magazine – even writing ‘readers’ letters and planning the layout. The ‘moral’ contribution of *Loslyf*, its ‘edifying’ (Lehman 2006: 11) influence on Afrikaans sexual expression, is tied to what might be thought of, in Nuttall’s (2009) terms, as Hattingh’s autobiographical role in compiling the magazine. This is one of the primary contributions of this study, the documenting not only of Hattingh’s creative control, but also of his almost mythologising recollection of this. This narrative serves as a context for subsequent analyses and an understanding of the emerging social imaginaries at the time of *Loslyf*’s launch.

Lending texture to this narrative is the motley crew of characters that feature as the creative contributors to the publication. *Loslyf*, especially in its first year, brought together an editorial staff with dissenting views on the prevailing culture, alternative 1980s literary figures, and illustrators in a much neglected project of great significance. However, “the avant-garde remained attached to bourgeois society precisely because it needed its money” (Greenberg 1998: 531); the popular reach of *Loslyf* was enabled by Joe Theron, as entrepreneurial media mogul, who initially recognised the financial opportunity tied to the launch of a mass-circulated Afrikaans pornographic magazine. The diverse contributors to *Loslyf*, a combination seen for the first time in a popular/populist Afrikaans publication, signified elements of cultural subversion and arguably a diversified representation of sexuality. This collaboration between artist-writers and a commercial publisher of pornography enabled *Loslyf* to undermine notions of cultural identity, sexuality, class and taste by virtue of defying the implicit hierarchies in each of these.

On the other hand, *Loslyf* also seems to have attempted to subvert and question notions of ‘deviance’, ‘transgression’ and the ‘alternative’ by means of an apparent stylistic appropriation and enjoyment of the established veneer of the ‘pornographic’. This attempt was directed towards a denial of the ostensible power of these demarcations and to show the perceived ‘alternative’ for what it was in this instance: a contrivance.

The second part of the study analysed *Loslyf* by means of the concepts of ‘voice’ and ‘gaze’. As principally a visual and photographic medium, pornography as genre is easily aligned with the notion of ‘gaze’. Perhaps less obvious is the fact that, as a so-called ‘soft’ pornographic magazine, *Loslyf* emulates magazines like *Playboy* and the South African *Scope*, where the defence that readers “buy it for the articles” (Dines 1995: 254-262) is justified by the intelligent written content, consolidated in this study as ‘the voice’ of the magazine. The manner in which various vocalities intersect in the magazine is underscored by the ways in which written content matter is styled to enable this ‘Afrikaans’ erotica to straddle (and arguably conflate) the aforementioned distinctions in class and taste. Whereas in Chapter Three the emphasis fell on the contributors themselves as signifiers of intellectual subversion, in Chapter Four I analysed the ideas, images and arguments expressed by these contributors to ascertain the ways in which they might subvert.

Chapter Five examined the significance and direction of *Loslyf*’s gaze, in terms of the ‘manner’ and ‘matter’ of its style and content, to highlight the overlap of various lenses that inform the magazine’s ‘gaze’. This chapter investigated the visual content of *Loslyf* and concluded that the ‘pornographic world’ that the magazine portrays does not reduce its life to the mere technicalities of sexual deeds. The magazine attempts to touch upon more deeply seated cultural provocations to extend beyond the surface of its visual portrayals towards an emphasis on notions of cultural redefinition. The chapter also notes, however, that such efforts are weakened given pornography’s ontological propensity to censor (the limits of its originality) (Žižek: *The pervert’s guide to ideology* 2012). Herein lies another contribution of this study, namely the argument that *Loslyf* is more than ‘mere’ pornography, but since it *is* pornography, it is also limited in its creative and cultural alternativity.

*Loslyf* made very specific contributions to the greater patois of the pornographic genre, whilst simultaneously breaking from this language too; thus, even as a postmodern creative cultural project, the magazine exhibits elements of the generic. Even though *Loslyf* seems to be an exemplary exercise in finding the equilibrium between moments of being funny and clever, political and politically incorrect, kitsch and avant-garde, it can be concluded that such a “magic suspension” (Žižek 1997: 178) is not a sustainable endeavour, and the ‘generic’ eventually overpowers ‘the interesting’. Efforts to maintain the interesting in *Loslyf*, and postpone its waning as far as possible, involved employing elements of irony, satire, self-awareness, criticality and humour. These elements extend beyond the reach of its Afrikaans and/or Afrikaner (male) target audience and develop connections with a greater South African population, for whom even the most insular example of visualised cultural complexity is surely of benefit. In this regard I would argue that *Loslyf* contributed to the broader project of democracy (and postmodernity) in South Africa in the mid-1990s by creating a mirror image for Afrikaans (Afrikaner?) readers in which they do not take themselves too seriously.

Having said that, Hattingh admits his own disillusionment with the post-1994 dispensation and with the *Loslyf* project in its entirety. As his year as editor progressed, this disenchantment is clearly noticeable in the magazine's tone of voice, content matter and a later open dissent expressed towards the new government. A mapping of the 'evolution' of this attitude and the way in which it is reflected in *Loslyf* would be meaningful and could be aligned with ideas of political in/correctness and established notions of 'leftism' and the 'alternative' as represented in South African visual culture of the 1990s.

Hattingh recalls that, at the time of *Loslyf*'s publication, the magazine was certainly perceived as licentious, but was on some levels received as almost banal, negligible because it was a 'mere' magazine (Hattingh, Personal correspondence, 6 April 2013); "retrospect enables us to view the magazine differently today – in terms of its value as a subversive publication. At the time it was just another new thing in a terribly confusing time" (Hattingh, Personal correspondence, 6 April 2013). In *The ecstasy of communication*, Baudrillard reflects on the inherent contradiction of retrospective study:

It is paradoxical to make a retrospective survey of a work which never intended to be prospective ... One must pretend that the work pre-existed itself and forebode its own end from the very beginning. This may be an ill omen. Yet this is an exercise in simulation which may be resonant with one of the principal themes of the whole: to pretend that this work were [sic] accomplished, that it developed in a coherent manner and has always existed (1987: 9-10).

A study of *Loslyf*, then, is almost turned into an 'exercise in simulation', reverberating aspects of fictionality and fantasy, as pertinent to glossy magazines (as always a kind of 'pornography' or spectacle). The magazine seems to represent a postmodern and fragmented identity articulated in Afrikaans, from the editorial side at least, asserting itself as mature enough to select its own viewing and reading material by questioning former hegemonic representations of Afrikaner identification, while also voicing its anxieties regarding the sudden loss of power of this identity. It is arguable that the significance of *Loslyf*, at its moment of delayed publication, lies in its ability to retrospectively speak to, and instigate the social imaginings of, a group reductively designated as 'Afrikaner'. In a way that evinces the integrity of the magazine, as a publication it suggested a resistance to an oversimplification of the contributing intellectuals and a cultural elevation of its readers. In this lies what Hattingh regarded as *Loslyf*'s subversive and 'leftist' potential – it promised an integration of leftist intellectuals and less politically correct readers in a way that would celebrate Afrikaner diversity without glossing over the underlying differences and tensions of the group. The launch of the magazine appears to signal a broadened representation of Afrikaans sexual expression and Afrikaner cultural (and masculine) identity, but does not claim that it made radical changes in and to post-apartheid Afrikaner socio-politics and gender relations. In other words, the visual manifestation

of Afrikaner masculinity is broadened, but not necessarily the way this masculinity interacts with, and relates to, a visualised femininity. Even after analysing its significance, a worrying suspicion pervades *Loslyf*, as it does the study of the magazine: “No one can say if sex has been liberated or not, or whether the rate of sexual pleasure has increased. In sexuality, as in art, the idea of progress is absurd” (Baudrillard 1987: 35).

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**APPENDIX**

**ILLUSTRATIONS**

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Hard copies of the early *Loslyf* are scarce, perhaps echoing Ryk Hattingh's contention that the cultural significance and historical value of the magazine was underestimated at the time of its launch, even by the creators of the publication (Personal correspondence, 6 April 2013). Neither JT Publications nor Hattingh himself have copies of *Loslyf* from its first year of publication. I was eventually lucky enough to find a copy of *Loslyf*, June 1995, but unfortunately some of the pages were torn out or badly damaged. The full colour examples in this appendix are scanned from this issue. The black and white figures are either the missing pages from *Loslyf*, June 1995, or belong to other issues during the first year (June 1995 – May 1996). These pages were acquired from the issues of *Loslyf* in the collection of the National Library of South Africa, which allows only photocopies of periodicals and not scans. The markings on these figures are my own. I left it there to enhance insight into both my decision to include these examples in the analysis and my understanding of them.



Fig 1.

Cover page. (*Loslyf* June 1995: 1).

# loslyf

i n h o u d

junie 1995 jaargang 1 nommer 1

## rubrieke

- 5 ..... losbars  
die redakteur sê sy sê
- 6 ..... penoent  
lesers sê hul sê
- 15 ..... kortetjies  
triviale brokkies om te vergeet
- 32 ..... katools  
lesers se erotiese ervarings
- 88 ..... loslyf-kultuur  
die jongste seksvideo's onder die loep
- 105 ..... so maak mens  
seksadvies deur dr marie jansen
- 111 ..... bladsy 111  
vrye spraak in die nuwe sa
- 112 ..... vetkoek  
'n eg suid-afrikaanse strokiesprent deur bitterkomix
- 115 ..... loslyf-swingers  
verken jou seksualiteit verder
- 118 ..... loslyf-sports  
deur spies van der colf
- 121 ..... koekie se hoekie  
deur koekie hartsenberg

## artikels

- 26 ..... onderhoud  
'n openlike gesprek met marita van der vyver
- 50 ..... tussen hamer en aambeeld  
eva landman oor ontevredenheid in die polisie diens

## fiksie

- 72 ..... bert wessels, ps: die obsessie  
'n maandelikse vervolghoofstuk deur jan smat



## loslywe

- 8 ..... samantha  
streepsuiker
- 18 ..... sophia  
ryk en lekker
- 36 ..... gina  
bekoorlike blom
- 60 ..... katalien  
ballistiese ninf
- 78 ..... wendy  
eerste liefde
- 94 ..... irma  
bedorwe rykmansdogter
- 123 ..... inheemse blom van die maand  
dina by die monument

Fig 2.

'Loslyf inhoud' (Loslyf June 1995: 3).

## loslyf

joe theron  
stigter en uitgewer

ryk hattingh  
redakteur

groeprredakteurs  
charl pretorius  
jeff zerbst

subredakteurs  
lorraine louw  
stephen haw

kunsredakteur  
mel miller

assistent-kunsredakteurs  
matthew keamey  
john doobson

produksie  
brian carson  
rodney meyer

redaksionele bydraers  
eva landman, jan smat, lorraine louw, spies van der colf,  
koekie hartsenberg

advertensiedepartement  
besturende direkteur  
joe theron

verkope  
pamela ramsay lewis  
tel: (011) 402-3400  
faks: (011) 402-0243

streeksbestuurder, kaapstad  
johan klopper  
tel: (021) 419-6045

verspreiding  
verspreidingsbestuurder  
bez. bezuidendhout  
tel: (011) 402-3400

audioteks  
streeksbestuurder  
scott albert  
tel: (011) 402-3400

intekenare  
tel: (011) 402-3400

finansiële bestuurder  
derek dolman

rekeninge  
ana pedro

kantoorassistent  
maureen damini

Loslyf (ISSN 1024-5162 06) word maandeliks gepubliseer deur JT Publishing, Appie Plaza 3e vloer, Steunwegstraat 110, Nieu Doornfontein 2028, Johannesburg. Alle regte voorbehou. Geen materiaal in Loslyf mag in sy geheel of deels gereproduseer word sonder die skriftelike toestemming van die uitgewer nie. Alle foto's, tekeninge, artikels, manuskripte wat aan Loslyf gestuur word, moet vergesel wees van 'n getranskripte koevert en toegelê mien die sander sy materiaal terug wil ontvang. JT Publishing aanvaar geen verantwoordelikheid vir ongewaagde materiaal nie. Briewe gerig aan Loslyf sal onvoorwaardelik as publikasie materiaal en kopiereg oortrekkings aanvaar word en Loslyf behou die reg voor om die materiaal te redigeer en redaksioneel kommentaar daarop te lewer. Enige ooreenkomste tussen persone en plaaske in die fasiliteitsgebied van Loslyf en wenke persone en plaaske is toevallig. Alle foto's is van professionele modelle, tensy anders vermeld. Nog bopanoemde foto's, nog die woorde om hulle te beskryf, het binne deel om die modelle se werlike ooreenkomstige uitdrukke en persoonlike uit te beeld. Alle reaksie modelle is 18 jaar oud of ouer. Loslyf, Junie 1995, jaargang 1 nommer 1, sirkelproduksie deur Graphic Scan, Buitekust, Wendy Seur Dirkie Opperman.

## losbars!

**I**n jou hande hou jy die heel eerste kroakwars uitgawe van Loslyf, die eerste Afrikaanse sekstydskrif wat nie doekies omhaal nie; die eerste tydskrif in die geskiedenis waar jy na hartekus in Afrikaans na doos kan kyk, in Afrikaans kan kwyl en sommer in Afrikaans kan lekkerkyk ook.

Loslyf is 'n tydskrif vir Afrikaanssprekende grootmense wat hulself deel van die jagsse mensdom voel, mense wat hul seksuele begeertes in druk wil sien en nie net in kroak, om braaivleisvure en in hul moue daaroor wil mompel nie. Loslyf is nie 'n tydskrif vir moraliste, sedebewakers of radikale prebeneders nie - daar is genoeg leesstof vir hulle, en ons gun hulle dit. (Of hulle Loslyf 'n plekkie in die son gun, sal nog gesien moet word.)

In dié uitgawe van Loslyf wys ons vir jou ses van die mooiste meisies ter wêreld wat deur ons reisende fotograwe, Dirkie Opperman en Willem Adriaan Horn, afgeneem is. Die moede Dina, ons eerste Inheemse Blom van die Maand, hoef ook nie 'n oomblik terug te staan as dit by vroulike skoonheid kom nie. Eva Landman bring oor die ontevredenheid in die Suid-Afrikaanse Polisie diens wat dreig om ons land in chaos te dompel indien iets nie bitsinnig gedoen word nie. Kyk 'n mens so na die gewone polisie man se salariskaal, is dit intlik 'n wonder dat hulle eers in April vanjaar besluit het om op 'n sloerstaking te gaan. Loslyf is van mening dat selfs 'n 100 persent verhoging in die SAPD nie genoeg sal wees om die geregsdiens na te tevrede te hou nie.

Marita van der Vyver, die bekende Afrikaanse skrywer van die blyfverkoop *Griefskryf* 'n sprokie en meer onlangs *Die dinge van 'n kind*, praat openhartig met Loslyf oor haar lewe en haar werk. Die redakteur van die tydskrif *For Women*, Lorraine Louw, skop in die rubriek "Bladsy 111" of met 'n standpunt wat die tonge in die land gaan laat knoop. Sy sê vroue onderdruk hulself... Die komix-kunstenaars Joe Dog en Hendrik Conradski, twee wilde lote van die Kaap, het spesiaal vir Loslyf 'n strokies-vervolgverhaal en 'n paar grappies geteken wat na ons mening nie in 'n ander Afrikaanse tydskrif opgeneem sal word nie. Oordeel maar self.

Van Jan Smat, skulhaam van 'n bekende Afrikaanse skrywer van Pretoria, verskyn die eerste aflewering van "Bert Wessels, PS: die obsessie" - 'n vervolghoofstuk waarin die privaatseurder Bert Wessels 'n opdrag kry om die beeldskone Jacqueline dop te hou.

En dan is daar natuurlik Koekie Hartsenberg, rubriekskrywer der rubriekskrywers, wat na jare se s'lawye weer haar verskyning maak in Loslyf en meer as net haar kook aan ons wys.

Dr. Marie Jansen, Loslyf se eie seksoloog, gee deurdagte advies oor seksprobleme. In "Katools" vertel mense van hul erotiese wedervarings, en hier teen die einde van die lekkere skryf Spies van der Colf oor sport soos wat mense daarvoor praat - reguit, op die punt of in 'n leiwat kru.

Dit is Loslyf in 'n neutdedop. Kroak die dop oop en eet jou hart uit.

*Ryk Hattig*

Fig 3.

'Losbars'. (Loslyf June 1995: 5).

## HOOFSTUK 1

**D**ie vrou spring uit die foto tot in my bask. Dis nie dat sy so mooi is nie, maar sy het daárdie iets wat sperselle onrustig in kringe laat rondswem. Sy is blond. Redelik lank. Ek kan nie haar bene sien nie, want sy het 'n lang groen aandrok aan, maar ek wed jou sy het nie spatere nie. Gelukkig hou die rok bolangs minder toe. Dis njam-tiete daal. Ek sal daarvan hou om met my tong... Dit was 'oud óf sy was opgewonde toe die foto geneem is: haar tepels is ferm. Hulle staan puntjies onder die groen materiaal. Die vrou se oë is dieselfde kleur as die rok.

"Wie's die hoer?" vra ek kras en suig aan my sigaret.

Dr. Eric Spalding se kop ruk asof ek nou nou net 'n snokklap teen die regterwang gegee het.

"Dis my vrou," antwoord hy ontsteld. "Stiek sy rond?"

"Huh?" Nou ruk die grise dokter se mondhoëke spasies na sy ore toe. Dis duidelik nie die soort taal wat hy uit die mond van 'n privaatspeurder verwag het nie. Almal dink mos ons praat ordentlik soos Tom Selleck in *Magnum P.I.* of koddig hardgeat soos Stacey in *Mike Hammer*. Fokkit. Vergeet alles wat jy dink jy weet van privaatspeurders en hulle gewoontes en giere. Daar TV shows is alles boknaai. Die werklikheid is baie verveeliger en harder.

Kyk, ek vat nie kak van knopiespinnepokke, kinders, kabouters, ketaters, Ku-Klux-Klan-liede, koerantmanne, kaktusplante of konte nie. Ek het geen illusies oor my werk nie. Ek agtervolg mans of vroue wat hulle maatjies verneuk. Ek neem foto's terwyl hulle op die job is, en as jy dink dis moerse pret, vergeet dit. Die meeste van die tyd kyk ek in dikgatte, hangtiete, flou parras, bierpense en pap piele vas.

"Jy maak my ongemaklik, meneer Wessels..." prewel dr. Spalding. "Ek is 'n gewoond aan sulke kru taalgebruik nie."

"Ag, pis in my nek," kreun ek. "Luister, dokter, moet my nie rondfok nie. Ek is 'n P.S., nie 'n taalkundige nie. Ek spesialiseer in egtreuk, dis waarom ek hier

is. Jy weet dit, ek weet dit. So, sny uit die fik-flak en spoeg jou storie uit."

"Goed, goed," mompel die grysaard. Hy is skraal en netjies. Sy vel span styf oor sy langwerpige kopbeen. Hy het 'n blou pak kiere aan. Lyk of dit duur kon wees. Dr. Spalding is een van die direkteure van die grootste versekerings-maatskappy in die land. "Ek vermoed my vrou het 'n verhouding," sê hy en druk sy goueraambriël hoër teen sy haakneus op.

"Hoe so?"

"Alles dui daarop," sê hy. "Sy tree soos 'n skuldige op, jy weet. Maak belaglike verskonings om nie saam met my lewens heen te gaan nie. Sy vermy my. Ek herken die tekens, my vorige huwelik het so geëndig."

"Het jou vorige vrou ook rondgeslaap?" vra ek kamma geskok en geniet dit om die ryk man ineen te sien krimp.

"Ongelukkig, ja... Wel, eintlik was dit seker nie so ongelukkig nie, want daarna het ek met Jacqueline getrou."

"Dis nou die vrou op die foto?"

"Ja, dis sy. Ons was aanvanklik baie gelukkig saam. Ek kan nie glo hoe dinge uitgewerk het nie."

"Wat vertel jou nou aan jou dat sy 'n verhouding het?" vra ek en druk my sigaret in sy leë asbak dood.

Dr. Spalding gaan staan by die venster en kyk effens verwee oor die stad uit. "Ons het nooit meer seks nie," sê hy na 'n lang stilte.

"Nooit?"

"Nooit. Sy is altyd moeg of op pad uit érens heen. Kastig saam met haar vriendinne. Welsynswerk of Boekekring."

"En jy glo dit nie?"

"Ek het dit al nagespeur. Verlede week sou sy glo saam met 'n vriendin gaan fliek het. Toe ek die vriendin die volgende dag daaroor uitvra, het sy niks daarvan geweet nie."

"Het jy jou vrou daarmee gekonfronteer?"

"Ja."

"En?"

Dr. Spalding lag selfbewus. "Jacqueline het die vermoë om my soos 'n idioot te laat voel. Sy het altyd 'n logiese verklaring vir alles. Op die ou einde is dit altyd ek wat haar soos 'n jaloerse pateet om verskoning moet vra."

Ek vryf oor my harde snor. Hierdie Jacqueline klink na 'n tawne en slim girl. Ek sal moet ligloop vir haar. Die meeste van die tyd volg ek die een of ander bitch en kliek haar met haar skelm se knuppel in haar kont. Iets sê

vir my dit gaan hierdie keer nie so maklik wees nie.

"Kan jy aan 'n rede dink hoekom jou vrou rondnaai?"

Dr. Spalding se mondhoëke spring weer omhoog. Hy buk af by 'n kabinet en maak die deur oop. Dis vol drank. Hy haal 'n bottel whisky en twee glase uit. "Kan ek vir jou iets skink?"

"Whatta question!" ontlof ek. "Ons kon nou al by ons derde dop getrek het."

Die dokter haal sy skouers op en gooi my glas halfvol.

"A-a-a," betig ek hom kinderlik. "Ek hou van my glas mooi vol, dankie."

Hy voldoen aan my versoek en skink vir homself 'n kleintjie.

"Dis tog duidelik," gaan hy hangskouer voort. "ek is baie ouer as sy. Ek kan nie altyd byhou nie."

"Wat bedoel jy?" vra ek en sluk lekker aan die Skotte se uitvoerprodukt.

"Ek raak aan vyf en sestig, sy is maar een en twintig."

"Hoe lank is julle getroud?"

"Ons eerste huweliksherdenking is oor 'n week."

Ek maak 'n geluid om te kenne te gee dat ek hom gehoor het.

"Nog 'n whisky?" vra hy.

"Ander dag," sê ek en staan op. Ek het nog 'n paar dinge om te doen. "Okay, Dok, skryf gou vir my jou adres neer. Ek sal jou vrou volg en daaglik met jou in verbinding tree... Vertel wat ek sien. Indien moontlik sal ek foto's van haar en haar lewer neem. Jy besef natuurlik ek is nie goedkoop nie."

"Geld is nie 'n probleem nie."

"Gaal." Terwyl hy skryf, kyk ek weer na die foto van Jacqueline. Sy kyk uitdagend terug. Verbaas voel ek hoe my hart vinniger klop. En ek weet, ek wil haar boor.

"Sy's mooi, né?" glimlag dr. Spalding trots. Vir die eerste keer sien ek een van sy voortande is missing. Jy besef waarna ek kyk, maak sy mond toe en rol met sy tong oor die spasie waar die tand was. "Jy kyk na my tande," sê hy. "Ek het die tand verlede jaar verloor terwyl ek murbaal gespeel het. Jacqueline het dit raak geslaan."

"Hoekom kry jy nie 'n valstand nie?"

"Nee, ek wil nie vergeet hoe ek my tand verloor het nie. Buitendien, die verlore tand hou my nederig. Dit laat my onthou waarvandaan ek kom."

"En waar's dit?"

"'n Piers net buite Swarruggens. Ek het eers met hoenders geboer. Ek was al diep in my twintigs toe ek begin studeer het." Hy kyk my skielik stp in

die oë. "Het jy ooit universiteit toe gegaan, meneer Wessels?"

"Net om poes te jag," lag ek en druk sy adres aan die foto in my hemsak.

Natuurlik is daar 'n parkeerkaartjie op my beige Volkswagen Kewer se voorruit.

"Fokken spietkoppoese. Pretoria suurstofhoere!" skree ek en frommel die papertjie op, gooi dit op die teer neer.

Ek's laat. Anna en haar hond wag vir my en Big George. Ek vleg deur die verkeer. By 'n robot sien ek 'n spietkop met 'n moerse hangsnor.

"Jou ortopediese vloonaar, ek hoop jy kry 'n nierstene," snou ek hom toe. Hy maak of hy my nie hoor nie en stap fluks weg.

My dupleks gryp ek Big George aan sy nekel en sleep hom kar toe. Hy vererig hom en hap na my leë ringvinger.

"Haai, haai, wag nou, oubaas se honte," paai ek. "Jy sal nou sien hoekom ek so haastig is."

Die wit builtenier moes my gedagtes gelees het, want toe ek voor Anna se huis stop, is die agterspieël natgekwyf. Ek maak vir hom die deur en die hek oop en hy storm om die hoek na die teel, wat op hitte is. Ek laat die twee honde met 'n grynslag agter en stap deur die agterdeur die huis binne.

"Jy's laat, Bert!" roep 'n vroustem uit die slaapkamer.

"Ek sal daarvoor opmaak," belowe ek terwyl ek my kiere in die loop uittrek. Die foto van Jacqueline val uit my hemsak. Ek tel dit op en bewonder dit eers voor ek dit weer bère.

"Kom jy, my stud?"

"Hoe lyk dit vir jou?" vra ek en maak die slaapkamerdeur oop. Anna kyk met bewondering na my naakte liggaam.

"My fris fok," fluister sy.

"Op jou knieë," beveel ek. Sy gehoorzaam. Ek staan bo-op die bed met my piël by haar mond. Ek leun met my hande teen die muur.

"Suig, my fok, ek sê suig!" Haar lippe vou warm om my groot preikop. Ek voel haar tong nat beweeg. Ek dink aan Jacqueline en wat ek graag met haar wil doen. Stadig naai ek Anna in die mond. Dit vat nie lank voor ek kom nie. Sy sluk alles behaaglik af.

"Nou het jy gekom, en wat van my?" vra sy teleurgesteld.

"Dink jy dalk al die bons is nou uit my knuppel?" vra ek verontwaardig en tik

haar speels met my lat op die neus. "Lê terug en voel my voël."

Anna is amper vyftig en haar lyf is wit en beneger. Daar is 'n groot bos swart koeckhare tussen haar bene. Ek naai haar graag. Sy laat my goed voel.

"Open sesame," beveel ek. Sy sprei haar skaamlippe met twee vingers oop. Ek kielie die sagte vleis 'n rukkie met my piëlkop voor ek hom in haar slymsloot stoot. "Let's rock and roll," sê ek en laat waai.

"Joe-joe-joe," hyg sy. Haar kop knakknak op haar dun nek.

"Hoezit?" vra ek, wetende dat sy histérie nader.

"Great," snak sy. "Dieper, dieper!" Ek looi haar harder. Haar asem is hard in my ore. Sy stamp haar gesig teen my regterskouer en byt vas. Ek weet sy kom. Sy lig haar kop om asem te skep en 'n lawwe geluid ontsnap uit haar mond. Ek lê nie lank nie. Tyd vir 'n bier.

"Wanneer kom jy weer?" vra Anna terwyl ek my voël in die wasbak afspoel.

"Ek weet nie, ek begin vanaand met 'n saak."

"'n Goeie een?"

"Lyk so. 'n Blonde poes. Baie geld." Anna vryf oor my bors. "Jy is so manlik," koer sy.

"Ek doen my bes," sê ek. "Hoe oud is jy, Bert?"

"Agt en dertig."

"En jy't nog nie 'n grys haar nie..."

Ek vryf met my hand deur my kort bruin hare. "So what?"

"Ek sê maar net." Sy gaan sit op die toilet en pis.

"Verskoon my," sê ek en roep Big George. Hy draf glimlaggend nader. By die dupleks verdwyn hy in sy hok waar hy raseng sy piël aflek. Ek gooi 'n bier in my keel af en eet 'n toe-broodjie. Ham en kaas. Dis tyd om aan die gang te kom, geld te verdien. Ek trek my kakie langbroek, ligblou hemp en grys windbreaker aan. Bruin bootse, 38 Special. Notaboek en pen. Mik-en-druk kamera. Ek verpes fancy kameras met moerse lense. 'n Automatic met 'n ingeboude flash is al wat ek nodig het.

Dr. en mev. Spalding bly in 'n groot huis in Muckleneuk, naby Unisa. Die straat is steil en boomryk. Ek parkeer my Volla in 'n donker kol en kyk op my horlosie. Dis byna agtuur. Dr. Spalding werk laat vanaand en sy vrou is alleen tuis. Die bediende werk tot sewe-uur waarna sy na haar kamer in die agterplaas verkas.

Ek sluit die veiligheidshek oop met die sleutel wat dr. Spalding aan my gegee het en sluip versigtig regs om die huis na waar Jacqueline se kamer is. Sy en dr. Spalding slaap nie in dieselfde kamer nie. 'n Hond baf verder in die straat af en ek dank my sterre dat die Spaldings nie een het nie.

Jacqueline is in die badkamer doenig. Dit klink of sy besig is om te bad. Die slaapkamervenster is effens te hoog en ek kan nie inkyk nie. Die gordyne is byna heeltemal toegetrek behalwe vir 'n klein skrefie. Ek kry twee bakstene in die tuin en plaas hulle voor die venster. Nou kan ek beter sien.

Ek is net betyds om Jacqueline uit die badkamer te sien kom. Sy is heeltemal kaal. 'n Asemrowende gesig. Haar tepels is pragtig pienk op haar ferm tiete. Haar pubiese hare is donkerder as haar blonde frizzles, wat nou in 'n bolla op haar kop vas is. Haar vel is baie wit.

Sy vat 'n botteltjie room en vryf haar borste daarmee in. Glad gly haar hande oor haar borste, wat punt staan. Nou haar maag... Haar bobene. 'n Jagse kreun ontsnap uit my keel. Sy verstyf en kyk in my rigting. Ek staan doodstil. Haal nie asem nie. Sy sit die botteltjie op die spieëlkas neer en stap stadig nader. My oë is vasgenaai op haar strepie poeshare. Sy kom nader en nader. Ek kan nie wegkyk of beweeg nie. Ek is gehipnotiseer.

WORD VERVOLG



cladsy 75

Fig 4.

'Bart Wessels PS: Die obsessie'. (*Loslyf* June 1995: 73, 75).



# KOEKIE SE HOEKIE

Uiteindelik!  
 'n Afrikaanse rubriekskrywer saam met wie al haar lesers bed toe wil gaan. KOEKIE HARTSENBERG, 'n vrou met haar voelers in hoë Afrikanerkringe, berig voortaan eksklusief vir *Loslyf* oor die geraantes in van daardie kaste.

**O**kay, nou dat julle gesien het hoe lyk my moemfie, kan julle konsentreer op wat ek te sê het. Koel nou eers af en moenie juiself nou dadelik vertig van die lastige ou wellussie wat skielik in julle opgebruik het nie.

Maar ons sal eers 'n volgende keer praat oor daardie ontydige wellus en hoe om op 'n konstruktiewe manier daarmee saam te leef sonder om die gevaar te loop van enige sielkundige skade in die proses. Afrikaners sit juis glo deesdae die sielkundiges se spreekkamers vol as gevolg van seksprobleme, verneem ek betroubaar.

("Slaan my poes met 'n waterlêlie!" snak ek altyd onwillekeurig en tot wrewel van my polities-korrekte bedmaats wanneer ek verneem dat Afrikaners se skuldgevoelens oor seks nog so diep in hul psiges gewortel is, by wyse van spreuke.)

So, julle wil seker weet wie ek is? Hartsenberg is my regte van, maar Koekie is my bynaam. Die storie oor presies hoe ek dié bynaam gekry het – nogal in die pastorie toe ek 'n skamele 15 was – vertel ek 'n ander keer vir julle. Lekker juicy.

Ek is nou in my tweede lewe. My eerste lewe het begin toe ek 15 was. Ek het pragtige resitasies en stories geskryf oor mense wat mekaar in eksotiese plekke wil naal, soos tussen die tropiese wuwendende palms van Hawaii of in die mond 'n Ander dogter van destyds, Annesu de Vos, het geskryf oor anoreksia, God, die Bermuda Triangle en die Via Dolorosa (laasgenoemde is skynbaar twee Oosterse en/of New Age seksuele posities).

Ek weet nie van haar nie, maar my reputasie as die Afrikaanse vrou wat al die

meeste genaai het, het toe reeds begin. Ek weet alles van seks wat daar te wete is. En ek glo vas dat 'n mens in hierdie lewe net deur ervaring leer en wysers word. My skryfwerk was natuurlik onaantoonbaar vir die Afrikaanse establishment en Annesu het die koek gevat, by wyse van spreuke.

Ek het egter nie op my laat wag nie en het begin om myself stewig in die Afrikaanse establishment in te wortel. (Ek is dol daarop om mans met 'n vibrator by te kom.) Hoe het ek dit reggekry? 'n Mens slaap bloot 'n holte vir jou voet oop, 'n holte vir jou koek. En so het ek die mense in die hoë kringe se intiemste geheime leer ken.

En nou? Nou begin my tweede lewe in *Loslyf*, nadat ek lank herstel het van my wilde jeug. Ek was ongetwyfeld ook die wildste Afrikanerdogter in die geskiedenis van die volk, meer daaroor 'n volgende keer.

Dit is lank reeds 'n droom van my om 'n rubriekskrywer te word. Een van die eerste dinge wat ek dus doen, is om my te vergewis van my kompetisie in die rubriekskryfbedryf. En my enigste maatstaf is: sal ek saam met enigiemand van hulle bed toe wil gaan?

As enige van die rubriekskrywers van daardie jappie-tydskrif *De Kat* hoor 'n mens gebruik woorde soos "pief" en "poes", word jy onmiddellik as polities-verkeerd gebrandmerk. En wat van Oom Dominee Frits Vuurhoutjie van *Die Kerkbode*? Nee wat, vir enigiemand wat in dié lys nog dink die skadelose grysaard Mick Jagger is die diwiel homself, sien ek nie voor kans nie.

So 'n terug-op-die-brug-vent sal my nooit aan die brand gesteek kry nie, vuurhoutjie of te not.

Wie is daar nog? By die koerante is daar mense soos Joan Hambidge,

Phillippa Breytenbach, I.L. de Villiers, Ek weet alles van seks wat daar te wete is. En ek glo vas dat 'n mens in hierdie lewe net deur ervaring leer en wysers word. My skryfwerk was natuurlik onaantoonbaar vir die Afrikaanse establishment en Annesu het die koek gevat, by wyse van spreuke.

Ek is mal oor Joan Hambidge se gedigte, veral dié wat oor seks handel. "Om lief te hê, is om uit te trek," het sy geskryf. Hmmm, Joan, dan moet jy vir *Loslyf* poseer sodat ons leste 'n bietjie kan vibreer, ou beer. Dis nou vir jou 'n amptelike uitdaging as daar al ooit een was. Kyk na my kiekie op dié blad, professor, en besluit of jy my na die kroon sal kan steek.

Breytenbach en De Villiers doen tans niks aan my hormone nie, maar ek is bevrees as hulle die dag swart leer begin dra, sal hulle my wild maak. Dit is nie moeilik om agter te kom dat die Karsten-kêrel van *Rapport* 'n suurknol is nie. Sy bitter nuusrubriek elke week laat my voel ek sal liefs dié kruik by my laat verbygaan.

Met Ronge en Hough wil ek nie seks hê nie: ek wil net 'n klomp roomys oor hulle kaal lywe gooi en dit dan aflek in rui vir 'n flekkaartjie en popcorn.

Nee wat, ek dink die rubriekskrywers van hierdie land gaan sukkel om kers vas te hou by my. Ek is seker ek het al meer seksuele uitnodigings van lesers ontvang as wat al ons Afrikaanse rubriekskrywers saam rubrieke geskryf het. Nog voordat ek 'n woord gesê het, het ek reeds meer gewys as almal van hulle. En dis maar net die begin...

Volgende keer sal ek aan ons vroulike lesers raad gee hoe om jong mans op te tel, en vir die manlike lesers hoe om hul geliefdes se G-kolle te ontdek en ontgin. Ek sal hulle ook al die sappige detail vertel van 'n onlangse erotiese droom wat ek oor Dominee Frits Vuurhoutjie gehad het.

Tot dan, en onthou, moenie meer afbyt as wat julle kan kou nie. ■

Fig 5.

'Koekie se hoekie'. (*Loslyf* June 1995: 121).

# Loslyf Penorent



## Loslyf versus Calvyn

Magtig, ek sou nie kon dink dat 'n tydskrif die lig sou sien in my pragtige Moedertaal nie, veral nie waar die Ware Jakob op sy naam genoem word nie.

As jongman, twintig jaar gelede, het ek 'n pragtige langbeen meisiekind leer ken. Sy, as gevolg van haar vriendekring, was gemakliker met Engelse terme soos: Fuck me; put it in deep.

Lowly; I'm coming, ens. Ek daarenteen, komende uit 'n Calvinistiese agtergrond, het geweet hoe om 'n vroumens, soos ons gesê het, "by te kom", maar was nie so op my gemak met hierdie terme nie.

In ieder geval, ons is later getroud. Toe die dominee vra: "Broer, suster, trou julle binne of buite gemeenskap van goedere", wou ek amper sê: "Nee, as gevolg van gemeenskap."

Pragtige, intelligente kinders is uit die huwelik gebore, maar helaas, ek glo my Calvinistiese agtergrond, werklik en die wil om die hoof van 'n huishouding te wees, het tot gevolg gehad dat ek vandag, na amper drie jaar, nie die kaptein van die wonderlike "dadelpalm" is nie.

Die pragtige, lang dadelpalm wieg feesdae in die arms van 'n nie-Calvinistiese seksmaat, die wat 'n "spade a spade" noem. Hierdie faktore was nie die enigste in die verbrekking van die huwelik nie, maar wel belangrik.

My vertroue is dat Loslyf Afrikaanssprekendes sal leer om ook gewoonde te raak aan 'n deel van hulle taal wat wel bestaan. 'n Deel wat nie verswyg moet word omdat dit kwansuis sleg of sondig is nie.

- Bijon, Kaapstad

## Kuns van die liefde

Thanks vir 'n smart tydskrif. Dit is nogal snaaks om "fuck" in Afrikaans te lees. Die rooikopgrap van Joe Dog het my lekker laat lag, want dit pas my

bladsy 6

soos 'n handskoen. Wat Marita van der Vyver sê oor seks en die jeug, is tog so waar. Die kinders weet net die verkeerde dinge van seks en daarom beland hulle in die moeilikheid. Ek sal verkies dat my kinders seksonderig kry op skool, eerder as sang of een van die ander vakke waarmee hulle niks kan doen nie.

In any case sal daar minder egskedings wees as die mans meer van vrouens, voorspel, pomp en naspel weet. Oor die algemeen dink mans naai bestaan uit opspring, 'n paar pompe gee, en afval. If and when they learn the art of loving, sal die wêreld 'n beter plek wees.

Nog 'n ding, how come is daar nie vrouens op julle videopaneel nie? Of dink julle ons vrouens kyk nie na sulke video's nie?

- Rooikop, Wingate Park

## Opskud, meisies!

Uiteindelik! Waarom moes ons so lank wag vir 'n Afrikaanse tydskrif? Nou moet ons Afrikaanse meisies net in hul evasgewaad in Loslyf verskyn. Opskud, meisies!

Net een versoek: moet asseblief nie die Here se naam ydelik gebruik in ons



pragtige boekie nie.

- Gerhard, Boordfontein

## Dink aan die vroues!

'n Afrikaanse sekstydskrif soos Loslyf is wat die Afrikaanssprekendes almal begeer het. En dit is nie net vir die mans nie, want ek weet die vrouens koop dit ook en sal dit nog meer geniet as daar 'n lekker stywe piel gewys kan word. Net soos ons mans mooi poeste wil sien, is daar dalk weduwees wat graag weer 'n piel sal wil sien. Om nie van jong mense te praat wat miskien op troue staan en graag wil sien hoe lyk die goed nie. Gaan voort met julle mooi tydskrif, Penorent, Katools, So maak mens, Velkoeke, Loslyf-Swingers, Koeke se hoekie, Bert Wessels, en natuurlik al die prente van die mooi meisies wat hulle poeste wys - dit gee my ontspanning en my piel word styf as ek dit lees. Ek weet nie wat julle nog kan doen om die tydskrif te verbeter nie.

- VGV, Virginia

## Wys daal swingels

In die eerste uitgawe van Loslyf word daar gepraat van swingels van 12

# Loslyf Penorent

## Kom in eiftaal

Baie dankie vir die fenomenale daad van bevryding wat julle vir die taal pleeg met hierdie tydskrif. Vir die ou wat sê dat hy sukkel om op musiek in Afrikaans te steek: nee, ek sal 'n kort wees as ek my publiek se behoeftes verwaarloos. En ja, ek, as 'n skeppend dog ook seksuele persoon, wil net hier en nou bekent: ek weet van heelparty mense wat 'n slap piel kry as jy net in Afrikaans kan praat onderwyl jy steek, bv. "ik krijg daar een slappe van". Dan sal enige taal doen.

Die taal is nie noodwendig ter sprake by seks nie, hoewel soms absoluut essensieel as onderdeel van die erotika. Dit hang af van jou scene is.

Musiek is die kos van die liefde, en iety is the spice of life. 'n Verandering in die ambience is soms nodig om konstante ekstase te verseker. Daarom het ek besluit om as Johnny K Sex Mixes van River of Love op die Cyanide CD vry te stel. Daar is vier giftige mixes op: 'n Club Mix, 'n Sex Mix, en 'n It-Mix.

Probeer die Sex Mix vir Finale en Totale Satisfaksie. Om te kom is niks nie. En dit maak nie saak in watter tale jy spreek as jy dan wel uiteindelik kom nie. Dis die feeling wat tel. Al elf tale is OK.

Ek is reeds ver gevorder met 'n Afrikaanse Underground Ambient House Mix met die tema "Woes". Ek weet van heelwat songs in Afrikaans waarop 'n mens goed kan steek.

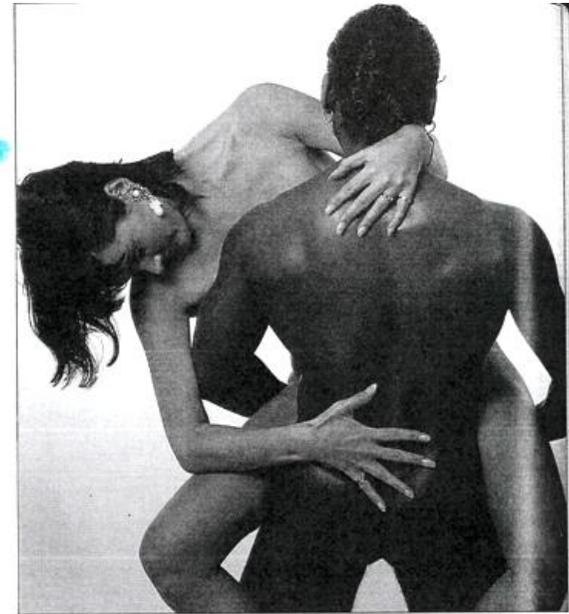
Probeer Randy Rambo en die aismasjien se "Raai, raai ek wil jou raai" vir Totale Satisfaksie in Afrikaans.

- Johannes Kerkerol, Seepunt

## Meer ruimte vir Bert Wessels

Baie geluk met 'n puik Afrikaanse sekstydskrif. Dit is vir my baie lekker om Loslyf in al sy glorie te lees. Daar is egter 'n paar sake wat ek wil aanroer: André van Lynn East (Loslyf 1:3) is nie die ruimte in Loslyf werd nie. Hy het seker nog nooit in sy lewe 'n pragtige poes in al sy glorie gesien nie. Ons is Boere en wil graag oor piel en poes skryf en lees. Dan wil ek ook graag by André weet waar dit staan dat Sodom en Gomorra as gevolg van gatnaai verwoes is. Was hy dan daar?

bladsy 10



Vir Ernstige vermaner (Loslyf 1:3) wil ek ook graag daarop wys dat Adam en Eva van die verbode vrug geëet het en daarna gevind het hulle is kaal. Hulle het toe hul naaktheid met blare bedek. Daar is vir my niks mooier as 'n kaal

mens nie, en as die Skepper wou hê ons moet bedek wees, sou hy ons met kleren geskape het. Naamloos is seker ook pielloos. As jy nie van Loslyf met sy poes-en-piel-taal hou nie, is jy nie 'n ware Afrikaner nie. Hoekom gee julle nie meer piek aan "Bert Wessels, PS: Die obsessie" deur Jan Smat nie? Dit is regtig 'n baie opwerkende storie en ek tos elke keer amper my piel kop-af nadat ek dit gelees het.

Gee vir ons Boerevroue ook 'n Afrikaanse pieltydskrif. Die vroue wil ook graag in Afrikaans na piel kyk en lekkerky.

- Martiens, Durban



Het jy iets op die hart? Laat jou pen orent staan en skryf aan: Penorent, LOSLYF, Posbus 17134, Doornfontein 2028. Hou briewe asseblief so kort en op die punt af as moontlik. Briefskrywers wat onder 'n skuilnaam skryf, moet hul naam en telefoonnommer insluit om vir publikasie in aanmerking te kom.

Fig 6.

'Penorent'. (Loslyf September 1995: 6).

Fig 7.

'Penorent'. (Loslyf October 1995: 10).

## Penorent

*Smyt uit Calvinist/Biblical*

Dis hoekom die Afrikaer vandag is waar hy is! Loslyf is 'n verwerplike publikasie. Dat vroue so min van hulself kan dink! Die liggaam is 'n tempel van God, en wie die liggaam skaad, skaad God. Ek hoop die woorde bly julle dag en nag bly. Smyt uit die gemors.

- Anonim

*Outlaw not religious*

Ek wil net aan die redakteur van die smeertydskrif Loslyf sê dat hy en Max du Preez maar kan voortgaan met hul godslasterlike uitsprake op *Agenda*. Hulles moet net onthou, God slaap nie.

- Anonim

*Verloosde Digiding to Air-kimer*

Ek het met groot skok gekyk na Max du Preez se onderhoud met Ryk Hattingh op *Agenda*. Dié twee het reads in die verlede saamgewerk om die saak van die Afrikaer af te breek en om die volk te ondergrawe. Of het die mense reeds vergeet van daardie kommunisties-geinspireerde koerant *Vrye Weekblad*. Nou voer hulle hul duiwels werk verder deur die Afrikaer se kerk aan te val en sy sedes af te takel. Dit laat 'n mens verlang na die ou Suid-Afrika waar verloopes soos Du Preez en Hattingh vinnig op hul piek gesit sou word.

- Naam nie verstrekt

*Pleasantly surprised*

I was surprised to find a new Afrikaans magazine on the café's shelves the other day. I am an English-speaking immigrant to South Africa who buys Afrikaans magazines to help me in learning the language. I was quite excited to see the magazine as I believe Afrikaans needs to establish a culture of erotica, a point I frequently bring up in conversations with my Afrikaans friends, all of whom agree with me.

I don't mind admitting that initially I was a bit sceptical as I had never seen an Afrikaans erotic magazine attempted before, and I wondered whether the editor and publisher would manage to successfully provide the format. I also don't mind admitting that I was

*I still smelt myself not only of Afri sexuality but also of the Afri language*

pleasantly surprised, to say the least. I have read of the editor's commitment to creating a written language closer to the everyday spoken word, faced as he is with a traditional literary language which does not really reflect how the language is used by normal people. English, and other languages I am sure, has been faced with the same problem: high-brow written word which has taken literature and theatre right out of the reach of ordinary folk simply by not providing a platform to which they can relate.

Although some of the plays on words go right over my head, I believe that what you are doing is successfully creating a common grounding for Afrikaans language, particularly in the context of erotica, that people can use in everyday speech. (I am, by the way, of the opinion that one can vloek in Afrikaans better than any other language in the world, something that must surely carry over into the age-old tradition of smut.)

However, on a different note, I would also like to congratulate you on not turning the magazine into just another stroke mag for the Afrikaner. Your article on the disenchantment found in the police force was a masterstroke. Although the police have frequently been seen as the army of the oppressors, and have been feared and put down as a result, they are also the ones first in the firing line in violent confrontations. They are also the people we turn to for help when we get robbed or beaten, or worse. It is about time someone gave their side of the story a fair hearing, which *Loslyf* has managed to do in its first issue. Also, your interview with Marita van der Vyver was terrific. As soon as more people of her calibre realise that erotic literature is here to stay, and is a viable means of reaching an audience, magazines such as yours will no longer be stigmatised and ignored by the mainstream media.

So, from me, it's thumbs up for *Loslyf*. I wish you every success with your publication, and hope you continue to produce such an excellent, and dare I say uplifting, mag.

- Victoria, Johannesburg

*Getting fucked over*

Totally off the topic here, as I am sure you are getting tons of boring letters congratulating you on such a brilliant effort, and I have something else I



would like to say anyway.

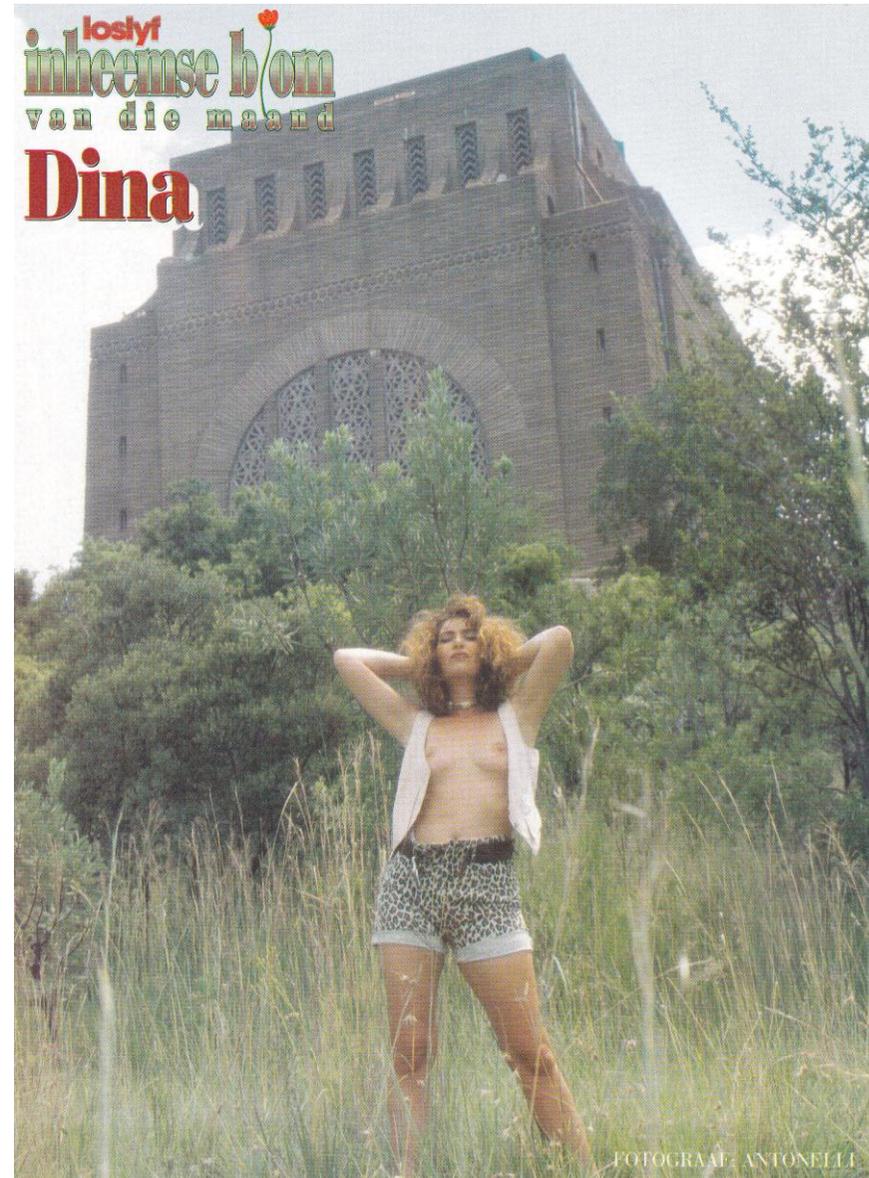
I am getting sick and tired of petrol price increases. Where do these guys get off on putting up the price of petrol every time they get the urge. I mean, I have decided they have got fuck all else to do but put up the petrol price. Surely they should be working on ways to bring it down? But no, the dumb assholes just can't get it right. Imagine you had a product, like toothpaste for example, something which seems essential, but which people can actually get by without. Put the price up out of the reach of your average citizen, there will either be rioting in the streets, or, more likely, fewer people will be buying toothpaste. However, in the case of petrol, it is a vital commodity, and we are so pussy-whipped by the fucked up old government, we would never dare protest the price hikes. They've really got us by the balls here. The public transport, owned by the government, is so crap you can't even get down the street with it, so you are forced to use cars or motorbikes, both of which rely on petrol. So they put the fucking petrol price up. Has anyone else noticed that the government is slowly fucking us over?

- Jeremy, Kliprivier

*Van cunt tot bal Humvr.*

Ek en my vrou het *Loslyf* van kant tot wal (cunt tot bal?) gelees en elke oomblik daarvan geniet. Ek kan nie onthou wanneer laas ek so lekker gelag (en gekry) het nie. Naas die prikkelende foto's (veral Katalien en Irma), en die onderhoud met Marita van der Vyver, is die strokiesprente

vervolg op bladsy 16



FOTOGRAAF: ANTONELLI

Fig 8.

'Penorent'. (*Loslyf* July 1995: 8).

Fig 9.

'Inheemse blom van die maand: Dina by die monument'. (*Loslyf* June 1995: 124).



Fig 10.

'Inheemse blom van die maand: Dina by die monument'. (*Loslyf* June 1995: 125).



Fig 11.

'Inheemse blom van die maand: Dina by die monument'. (*Loslyf* June 1995: 126).



**Fig 12.**

'Inheemse blom van die maand: Dina by die monument'. (*Loslyf* June 1995: 127).



**Fig 13.**

'Inheemse blom van die maand: Dina by die monument'. (*Loslyf* June 1995: 128).

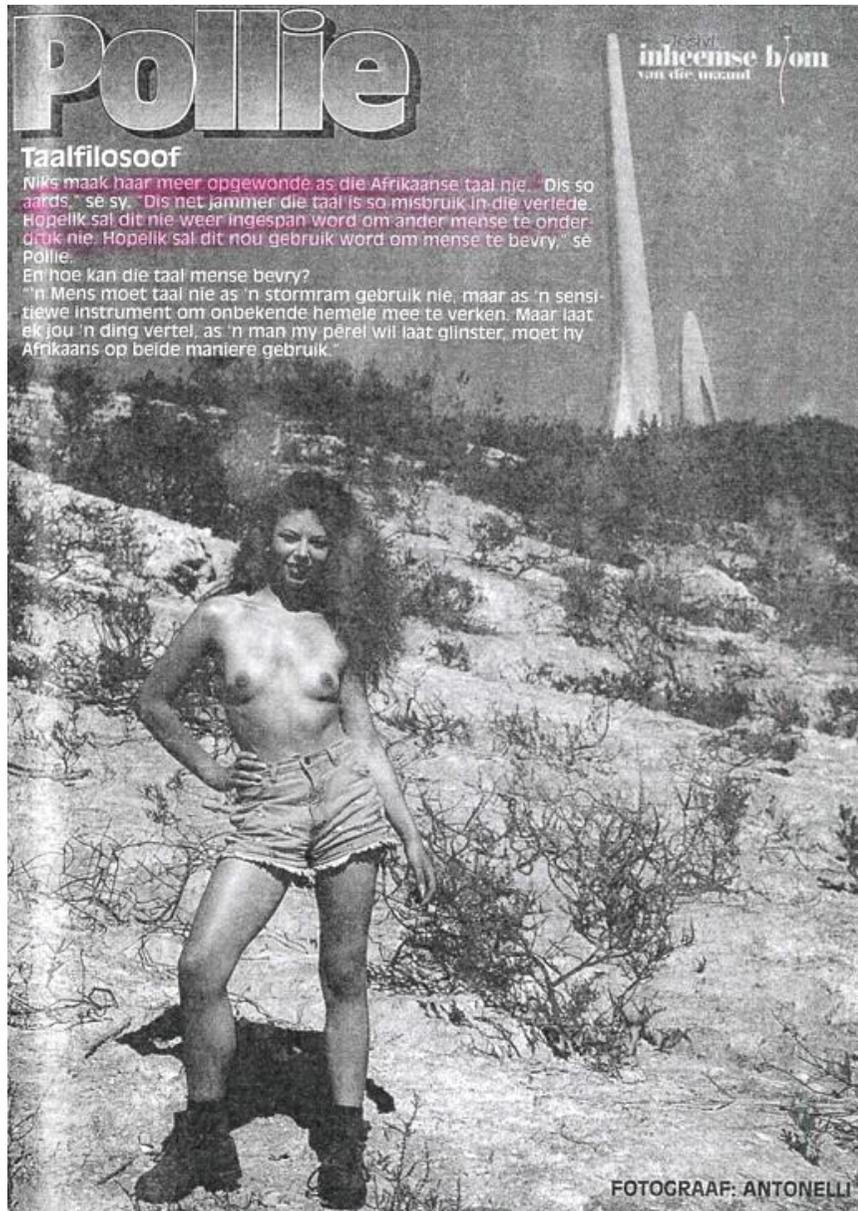


Fig 14.

'Inheemse blom van die maand: Pollie: Taalfilosoof'. (*Loslyf* March 1996: 115).

BITTERKOMIX BIED AAN:  
MENSLIKE-AKSIE-DRAMA IN  
**VETKOEK**  
EPISODE NO1  
DEUR  
H. CONRADSKI & JOE DOG



Fig 15.  
'Vetkoek'. (Loslyf June 1995: 112, 113).



Fig 16.

'Daar kom die Alibama'. (*Loslyf* November 1995: 93).

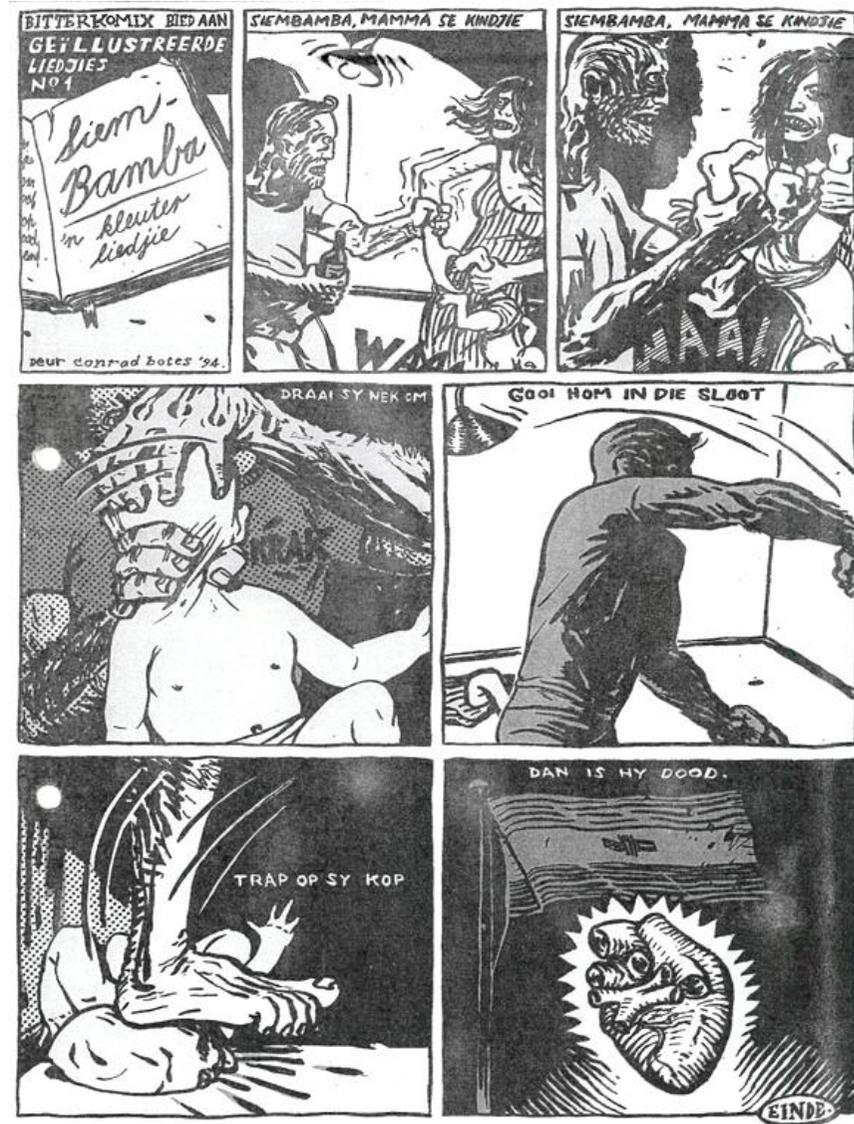


Fig 17.

'Siembamba: 'n kleuterliedjie'. (*Loslyf* December 1995: s.p.).

### Kom in Afrikaans

Die bostelegraaf het my hier in Groot Marico ingelig dat daar sprake is van 'n Afrikaanse pornotydskrif uit die Joe Theron-stal. Dis omtrent die enigste goeie nuus wat ek die afgelope dekade gehoor het. Nou skryf ek om julle aan te moedig om deur te druk met die idee. Moenie dat die kerk of die FAK of die wat ook al julle atskrik nie. **Afrikaners was nog altyd plesierig, maar nou is hulle jags.** Vra my, ek weet. Die kafeerakke wemel van die Engelse manstydskrifte - *Playboy, Penthouse, Hustler, Scope, Chic, Busty*, ensovoorts - en dit skep die verkeerde indruk dat Afrikaanse mense nie in erotiese materiaal belangstel nie. Wie dink julle koop die tydskrifte? By my werkplek praat almal Afrikaans, en buite een happy-clappy wat nooit sal erken dat hy homself velaf pluk in die stilligheid nie, lees almal een of meer van hierdie tydskrifte. Dié stand van sake het my genoop om 'n brief aan die grondwetkommissie te skryf met die voorstel dat die volgende klousule in die nuwe grondwet opgeneem word: **Elke individu behoort die reg te hê om in sy/haar eie taal jags te word, in sy/haar eie taal te naal, en in sy/haar eie taal te kom.**  
*Ben B, Groot Marico.*

### Nuwe taalreine

As lid van die Genootskap vir die Handhawing van Afrikaans wil ek u van harte gelukwens met u grootse poging om nuwe terreine vir ons taal te ontgin. Die geseënde werk van Oom Lokomotief en 'n talans ware Afrikaners uit die vorige eeu sal hopenlik in die moderne idioom deur *Loslyf* voortgesit word. **Dis wonderlik dat ons ook nou in Afrikaans uitdrukking aan ons diepste gevoelens kan gee.**  
*G. Moerdyk, Sunnyside, Pretoria.*

### Besmetting

Nadat ek in *Beeld* gelees het daar gaan nou ook 'n Afrikaanse *Hustler* verskyn, het ek besluit om aan julle te skryf en julle mooi te vra om dit asseblief nie te doen nie. Is daar nie reeds genoeg smerige materiaal op die Afrikaanse taal nou ook op die manier besmet word? Want pornografie is 'n besmetting en Afrikaans kan regtig daarsonder.  
*Mev. A. Benade, Benoni*

Liewe mevrou, *Loslyf* is nie 'n Afrikaanse *Hustler* nie. *Loslyf*, wat wel deur dieselfde maatskappy wat *Hustler* uitgee gepubliseer word, is 'n tydskrif wat deur Afrikaanssprekendes vir Afrikaanssprekendes gemaak word. Die inhoud van *Loslyf* word nie uit die lug gegryp of uit *Hustler* vertaal nie, dit is alles oorspronklike materiaal wat deur professionele joernaliste en fotograwe, brietskrywers (soos u), en andere gelewer word. Die besluit om met 'n Afrikaanse sekstydskrif te begin was ook nie 'n lukrake besluit nie, maar is geneem nadat marknavorsing duidelik aangetoon het dat daar 'n groot behoefte bestaan vir so 'n tydskrif - in Afrikaans. Dit is ook ons beskele mening dat die tyd ryp is vir 'n Afrikaanse tydskrif vir volwassenes. - *Red.*

### Nuwe koning

Hier in Pretoria kom ek onlangs op die volgende twee gralitti's af wat julle daar by *Loslyf* seker iewers kan gebruik:

### DIE OU SA

En in daardie dae was die koning se woord wet en as die koning gesê het kak het die hele volk gekreun.

### DIE NUWE SA

En in hierdie dae is poes koning en drank vat-vat so aan sy gat.  
*WV, Koedoespoort*



### Nat taal

Nou hoor ek ons ou taaltjie het groot genoeg geword om ook 'n manstydskrif te kan voortbring. Goed so, want almal het te vertel hoe lekker en vriendelik en bevryd Afrikaans is, stig selfs stigtings om dié sogenaamde lekkerte en vryheid van Afrikaans te bevorder, maar niemand doen die moeite om vir ons leesstof te gee oor onderwerpe wat werklik vriendelik, vry en lekker is nie. **Om in Afrikaans óór Afrikaans se voortbestaan te praat, gaan ons nêrens bring nie.** Maar om in Afrikaans oor seks, en seksverwante sake te praat, in Afrikaans te droom en fantaseer, dui daarop dat Afrikaans nie meer nat agter die ore nie, eerder nat tussen die bene is.

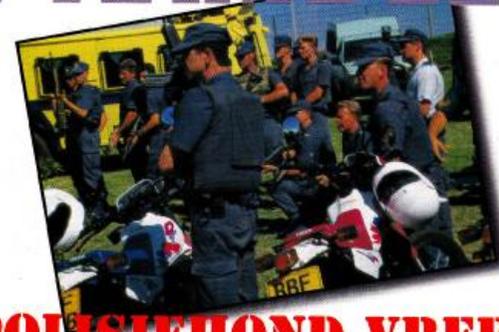
*Dr. GPA, Stellenbosch*

*Dr. GPA is 'n oorsprong van 'nige vooraf by Afrikaans taalsprake.*



bladsy 7

# TUSSEN HAMER EN AAMBEELD



## POLISIEHOND VREET POLISIEHOND NÁ POLITIEKE GATOMSWAAI

**T**ot 200 polisiemanne bedank maandeliks uit die Suid-Afrikaanse Polisie diens, en onlangs het 'n rekordgetal van 360 in een maand bedank. Die ontevredenheid in die Mag lê diep. Aan die een kant is daar die onsimpatieke en vyandige gemeenskappe, en aan die ander kant die spekvat politici vol beloftes van 'n beter lewe wat hul voete sleep. Die gewone polisieman bevind hom tussen hamer en aambeel, berig **EVA LANDMAN**.

FOTO'S DEUR T. J. LEMON

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Fig 18.

'Penorent'. (*Loslyf* June 1995: 6).

Fig 19.

'Tussen hamer en aambeel'. (*Loslyf* June 1995: 50).

# Katalien

ballistiese nimf

**D**is moeilik om te glo die 24-jarige Katalien was op haar dag 'n ballistiese ekspert en lid van die Oos-Duitse veiligheids-polisie, maar met die val van die Berlynse Muur het dié onnatuurlike toedrag van sake vinnig verander.



FOTOGRAAF: DIRKIE OPPERMAN

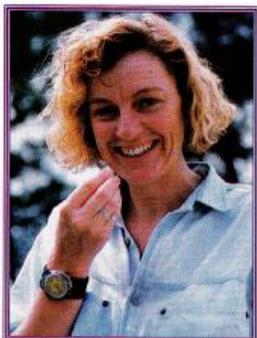


Fig 20.

'Katalien: Ballistiese nimf'. (*Loslyf* June 1995: 60).



## onderhoud met marita van der vyver



### “Polities-korrekt maak my tiete lam”

backwards.

*Met ander woorde die Christen-moraliteit, of kom ons sê die nasionaal-christelike moraliteit wat seks as iets voll of verkeerd bestempel het, is nou vervang met 'n...*

**M**ARITA VAN DER VYVER, die skrywer van die veelbekroonde treffer *Griet skryf 'n sprokie en meer ontangs Die dinge van 'n kind* (albei by Tafelberg), het in vele opsigte op eie houtjie daartoe bygedra dat 'n mens deesdae openlik oor seks en seksverwante sake kan praat - in Afrikaans. **RYK HATTINGH**, met sy bandopnemer en kamera in die hand, het met haar gesels.

#### Wat is jou houding oor sensuur?

Dit is vir my fascinerend daai ding van die hele feministiese debat oor sensuur. Dat hulle nou byvoorbeeld in Kanada die punt bereik het waar hulle besluit het sensuur is OK omdat vroue aangesig word, omdat vroue se waardigheid aangesig word deur tydskrifte... Nou word sensuur toegepas op 'n sterk manier as waarop dit toegepas is 'n paar jaar gelede. Vir my is dit moving

bladsy 26

...Politically correct moraliteit. Dié PC-ding maak my tiete lam. Dit is vir my baie ontstellend. Dit is vir my een van die ergste dinge van hier wat nou op die oomblik aan die gang is. Wêreldwyd, en ek is bevrees in Suid-Afrika ook. Nou vervang jy een stel van onderdrukking met 'n ander ewe onderdrukkende stel voorskryfte.

*Weer eens is dit 'n klein groepie mense wat bepaal wat gesien mag word. Nou is daar 'n nuwe groepie sedebewakers...*

En ons het nog altwee kante hier. Aan die een kant is daar nog steeds die Christelike morele ding. Hulle invloed is baie minder... Ek hoor Frits Gaum het pas weer in die nuwe Kerkbode hewig beswaar gemaak teen die Rolling Stones se optrede en gesê dis satanisme...

#### Was jy daar?

Ja, ek was daar. Ek het niks satanisme gesien nie. Jy weet, nou het jy dit aan die een kant. Dit herinner my aan die seventies. En aan die ander kant het jy die polities-korrekte drukgroep wat baie erg kan wees vir 'n vrou wat skryf. So is ek byvoorbeeld destyds met *Griet skryf 'n sprokie* deur 'n groep feministe

aangeval wat gesê het die boek is nie feministes genogê nie, omdat die vrou tog op die ou end versoek word met 'n man; en aan die ander kant is ek uitgekryt omdat ek hierdie manhaatboek skryf. Dat dit nou in die feministiese bla bla crap trant geskryf is.

*As straight vrou, as vrou wat van mans hou, wat nie wegsram van penetrasie deur 'n man nie, word daar seker van jou verwag om piel af te sweer, jou rug op die man te keer en jou by die letties skaar.*

Iemand het aan die begin van die eeu gesê: "A feminist is someone who has within her the capacity to fight her way back to independence." Dan is ek en baie vroue wat ek ken feministe. Ek haat hierdie hele ding van Afrikaanse vroue wat sê "ek is nie 'n feminis nie, MAAR..." Ongelukkig is daar al hierdie groepe, magsgroepe binne die feminisme. Dit is wat die ding confuse. So het jy byvoorbeeld die radical, very PC, teen-alle-vorme-van-pornografie-groep, en by hulle kan ek my nie skaar nie.

*Wat is jou gevoel oor erotika/pornografie? Is daar byvoorbeeld tans 'n tydskrif op die rak wat volgens jou nie bestaanreg het nie?*

Dit is nie vir my om te sê wat bestaanreg moet hê of nie. Die oomblik as ek daai judgement maak, dan maak ek 'n morele judgement wat ander mense se regte aantast. Volwassenes kan vir hulle self

besluit wat hulle wil sien. Dit is my opinie. Ek stem nie saam met al die goed wat in die tydskrifte is nie. Ek sou ook graag in 'n wonderlike wêreld wou leef waar mense nie nodig gehad het om na vroue met oopgesplete bene te kyk nie, maar dit werk nie so nie. As dit mense se fantasieë is, moet jy hulle hulle fantasieë gun.

#### Kom ons praat oor die rol van fantasie...

Dit klink soms as ek na hierdie goed kyk of mans net minder verbeelding het as vroue. Vroue se fantasieë is baie meer in hulle kop. Dis asof mans op soek is na instant gratification, kyk na 'n prentjie, right. Terwyl 'n vrou miskien 'n hele storie in haar kop gaan uitdink wat langer gaan vat.

*Vroue se fantasieë sluit dikwels geweld in: rape scenes, gang bangs, en vroue fantaseer dikwels dat hulle in 'n algehele magtelose posisie is, slawe van die mans. Wat dink jy is die verhouding tussen die fantasie en die werklikheid?*

Ek kan daardie soort fantasie heeltemal verstaan. Maar, ek dink as jy fantaseer, is jy in beheer. It is your fantasy. Jy is die stuurman wat dit kan stop as jy wil. Dit is soos 'n film wat jy kan afskakel in jou kop. So daardie argument wat 'n mens soms hoor dat mense sê as dit 'n vrou se fantasie is, is dit wat sy wil hê... Daardie argument is die grootste klomp crap wat ek nog gehoor het. Dit gaan oor beheer. As jy gerape word, het jy geen beheer daaroor nie.

*Wat het moraliteit aan jou gedoen? Jy sê in Dinge van 'n kind jy het jou voorgeneem om nooit oor jou jeug te skryf nie, maar jy het tog jou jeug in die seventies verwoord. Is daar 'n sekere moraliteit op jou afgedwing? Wat is jou gevoel nou as jy terugdink aan daardie tyd?*

As ek dit in een sin moet opsom, gaan ek terug na daai motto wat ek voorin gebruik het van Paul Simon: "When I think back on all the crap I learnt in high school, it's a wonder I can still think at all."

#### Wat het jou gered?

Ek weet nie. Dis een van daai dinge waarvoor ek nog altyd wonder. Jy kry, sê nou maar 'n broer en twee susters uit dieselfde gesin, hulle gaan na dieselfde skool toe, het dieselfde ma en pa, een word somehow anders, gaan uit die laer uit, begin dink... So ek weet nie. Miskien is dit net luck. Maar in my geval, ons is drie kinders, en al drie van ons het op een of ander manier uit daai ding uitgekom. Dis nie dat ek alleen is nie. Ek dink dit het begin met die ding dat my ma 'n verpleegster was. Sy het nie hangups gehad oor kaalgeit en die lyf nie. Ons het saam met my ma in die bad gesit en het kaal in die huis rondgeleef en so aan... So ek het nie daai ding gehad van o jy mag nie... Jy weet, daar was kinders saam met my op skool wat nooit hulle ma's se lywe gesien het nie.

**“Dit is nie vir my om te sê wat bestaanreg moet hê of nie. Die oomblik as ek daai judgement maak, dan maak ek 'n morele judgement wat ander mense se regte aantast. Volwassenes kan vir hulle self besluit wat hulle wil sien.”**

Daai soort van ding het my al klaar 'n hupstoot gegee.

*Hoe voel jy oor die algehele gebrek aan seksderrig wat ons gehad het?*

Ek het gehoop ons kom daar uit. Jy gebruik die verlede tyd, maar dit is stéeds so. Dit gebeur nog stéeds. Dit is vir my erg. Ons het 'n totale gebrek gehad. My ma was nou lank in skoolopvoeding gewees, en ek het nou baie te doen gehad met hoe hulle gesukkel het, hoe hulle net sukkel, om tog net toestemming te kry om die skoolkinders uiteindelik net iets te vertel oor seks. Dis nou nie meer dat jy pregnant kan word nie. Jy kan AIDS kry. Dit raak gevaarliker. En jy mag net een-

voudig nie met hierdie skoolkinders praat oor hierdie goed nie.

*Hoekom dink jy is dit so? Is dit omdat seks heilig is? Of is dit omdat seks voll is?*

Hulle is bang... Die redenasie daaragter destyds, ek weet nie hoe werk die mense se koppe nie, dit slaan my dronk, maar dit klink vir my die redenasie is nog steeds dat hulle bang is vir die mag van seks. Dit moet wees, want hulle dink blykbaar dat as kinders hoor van seks dan gaan almal uitstorm en dadelik naai tot hulle flou val. Terwyl sex education juis oor die teenoorgestelde gaan. Vertel vir hulle wat aangaan. Vertel vir hulle: as julle dit doen, doen dit net verantwoordelik. Doen dit, doen dat, dit is die gevare daarvan... Maar ek het rêrig die idee dat hierdie skoolhoofde en whoever hierdie mense is, dink die kinders gaan uitspring... Wat ook iets sê van daardie mense se koppe. Die mense wat hierdie besluite neem, wat hierdie vrees het vir seks. Hulle is waarskynlik so repressied dat hulle gaan uitspring en iets doen wat hulle liewers nie moet doen nie.

*Kyk byvoorbeeld na Huisgenoot se rubriek "Sake van die hart" waarin daai dominee raad aan mense gee...*

Dis seker nog steeds Murray Janson...

*Einste. Die een briefie na die ander is van 'n kind in standerd*



bladsy 27

Fig 21.

'Polities korrek maak my tiete lam'. (Loslyf June 1995: 26).

Fig 22.

'Polities korrek maak my tiete lam'. (Loslyf June 1995: 27).

ses of sewe wat pregnant geraak het. Die een na die ander... Hoekom?

Die repressie maak dit in die eerste plek meer exciting. En dan as jy nou die gap vat, dan wat weet jy van waar...? Jy weet nie van voorbehoedmiddels nie, want niemand het met jou daarvoor gepraat nie. Obviously gaan jy pregnant raak... AIDS ook nog kry.

**Hoe stel ons dit reg?**

Daar moet sex education wees. Ek voel so sterk daarvoor dat ek met 'n banner in die straat sal gaan stap. Hulle sal met sex education in die skole móét begin. Hoe gouer hoe beter. En ek praat nie van hoërskool nie. Dit bring my by 'n ander ding. As jy kyk hoeveel kinders word deur volwassenes abuse, deur familieleden en so aan, dat jy daai ding onder kinders se aandag bring. Ons is altyd vertel ons moenie met vreemde omies praat nie. Dit is mos nonsens. Dit is gewoonlik nie vreemde omies wat dit doen nie. Dis gewoonlik die oom langsaan, jou pa se broer... Daai tipe van goed. Sex education moet baie vroeg begin. Jy moet van die begin af leer jou lyf behoort aan jou en jy het die reg om daarmee te doen wat jy wil.

**Is die Afrikaanssprekende agter wat seksualiteit betref?**

Ek dink ons was definitief tot baie onlangs... Deur die afgelope klompie jare was ons repressed gewees. As gevolg van daai repressie het jy gekry as mense weggebreek het... Nou weet ek nie of dit waar is nie, maar ek het al baie van my mansvriende gehoor sê Afrikaanse meisies naai lekkerder as ander meisies. As jy kan wegbreek uit daardie repressie... Ek dink Afrikaners is warmbloedig. Nie altyd op 'n positiewe manier nie. Ek meen, die Voortrekkers stamp hulle koppe en neuk in die binneland in en jag en plunder so ver hulle gaan. Maar hulle is nie 'n koue soort van volk nie. Daar is 'n passion. En om daai passion te onderdruk en te onderdruk en te onderdruk... Onthou jy die stories altyd in die Sondagkoerante van die dominees en die ander pilare van die samelewing wat die vrou wat in die kombuis werk

bladsy 29

bygekome het. Daar is hierdie ou ding, die fantasy van die wit man oor die swart vrou. Dit het ook iets te doen met daai warmbloedigheid, dat die Boere, Boere met 'n hoofletter, soos ons nou, die swartmense gesien het as, as hulle is nie repressed nie. En dit is hoekom dit vir hulle so exciting was.

**Wil jy graag hê jongmense moet jou boeke lees?**

Ek wil baie graag hê jongmense moet my boeke lees. Ek was verbaas nadat *Griet* verskyn het hoeveel hoërskoolleerlinge en selfs onderwysers aan my geskryf het... En ek het net gedink, joel, fantasties, dat daar onderwysers is wat sê: gee vir die kinders iets waar hulle lekker aan lees, want hulle was besig om 'n weerstand op te bou teen Afrikaans, en jy moet deur daardie weerstand breek.

**Sex education moet baie vroeg begin. Jy moet van die begin af leer jou lyf behoort aan jou en jy het die reg om daarmee te doen wat jy wil.**

**Want wat gebeur, is dat jou identifikasie met seks deur middel van Engels geskied. 'n Mens het seker die reg om jou begeertes in jou eie taal te bevry?**

Ons het in Engels oor seks gedink, in Engels gevoel en in Engels gevry. Dis daai soort van ding. En jy weet, selfs daai sogenaamde kru woorde, in Engels word dit al solank gebruik, selfs in hoë letterkunde, iets soos "cunt", dat dit nie meer skokwaardig is. Dis die woord wat jy gebruik, "cock" en so aan. Maar die skokwaarde daarvan in Afrikaans is nog so groot. Die bohaai wat daar was oor één aanhaling in *Griet*, wat in al die koerante aangehaal is en so aan, dit lyk my het die mense laat uitstorm om die boek te gaan koop, omdat hulle nog nooit so iets in Afrikaans gelees het nie. In Engels kan jy omtrent nie 'n boek oplet sonder om die woord "fuck" te sien nie. Dit skok nie meer nie. Skrywers

vervolg op bladsy 46



gebruik dit ook nie om te skok nie. Dit is net daar. Daarna het ek gedink: hoe kon ek so naïef gewees het? Omdat die vriendekring waarin ek is, is soort van bevryde, denkende Afrikaners, en ons gebruik al jare lank die woord "naai". Dis nie asof iemand na sy asem snak as iemand dit gebruik nie. Dis net 'n woord wat jy gebruik. Daar is nie 'n skokwaarde daaraan nie.

**Liefde maak?**

Ja, maar jy maak nie altyd liefde as jy seks het nie.

**Word jy aangedraal as jy oor seks skryf?**

Nee, dit is te harde werk. Ek moet te hard konsentreer op die woorde en op die taal en die kommas en die punte en hoe die sinne klink en so aan. Die vakmanskap...

**Wat is jou gevoel oor die Afrikaanse man se seksualiteit?**

Ek dink daar is nog baie chauvinisme. En ek kwalifiseer dit altyd dadelik. Soms is ek verstom, veral na my boek uitgekom het, dat mans meer vrymoedigheid het om daarvoor te praat met my. Is ek verstom oor die openlikheid wat jy wel kry. Of die vulnerability, weerloosheid. Dit is vir my... As mans net kan besef hoe sexy vroue weerloosheid vind. As hulle net wil ophou om so tough te probeer wees. Ek dink na *Griet* is dit asof mans meer bereid is om hul weerloosheid aan my te wys. Om sommer net met my te sit en gesels oor hulle seksprobleme. Dan dink ek: maar wys jy dieselfde kant aan die vrou met wie jy in 'n verhouding

vanaf bladsy 29

is? Of probeer jy die tough guy daar wees en dink ek is dr Ruth? Ek dink Afrikaanse mans kan dit beslis meer doen. Hulle gaan nie moffies word as hulle dit doen nie. Ek praat nie nou van dat hulle in trane uitbars om elke hoek nie, jy weet, moet ek nou elke keer hulle as ek kom, daai soort van ding nie.

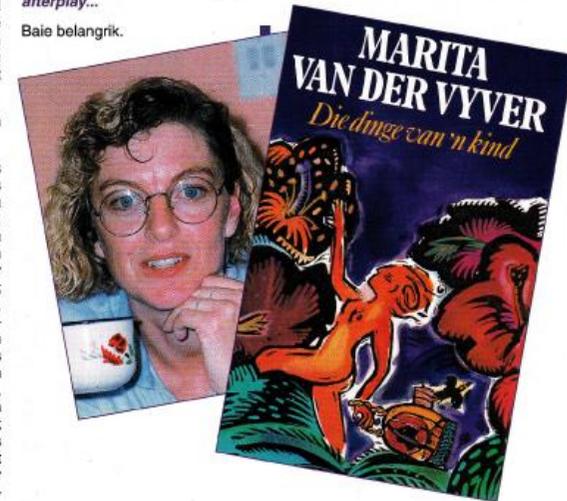
**Hoekom dink jy het Griet skryf 'n sprokie so goed gedoen?**

Dis nie die eerste boek waarin seks in Afrikaans beskryf word nie. Dis ook nie die eerste keer dat 'n vrou oor seks skryf in Afrikaans nie. Miskien is dit 'n kombinasie van 'n klomp goed. Ek is nie 'n kenner van die sekstonele in Afrikaans nie, maar weet jy as jy teruggaan en gaan kyk na mense soos Brink en Leroux, gaan dit eintlik maar om die missionary position, en in *Griet* is daar nérens die missionary position nie. Daar is omtrent alles anders, behalwe die missionary position. En daar is cunnilingus en so aan. En ek het gewonder of dit nie ook iets daarmee te doen het nie. Dit is met ander woorde nie net seks nie, maar dat jy 'n deur oopmaak op 'n verskel-

denheid.

**En natuurlik is daar foreplay en afterplay...**

Baie belangrik.



**JAKE'S PROGRESS:**  
**'n Jong man se seksuele ontwaking.**  
**'n Hoogs erotiese verhaal met eksplisiete foto's daarby.**  
 Stuur aan JT Publishing, Posbus 17124, Doornfontein 2028

**STUUR ASSEBLIEF JAKE'S PROGRESS AAN MY!**

Naam: .....  
 Adres: .....  
 .....  
 ..... Kode .....  
 Tel: (h) ..... (w) ..... Kode .....  
 Bedrag ingesluit:  
 Ek betaal per:  Tjek  Posorder  Kredietkaart  
 Kredietkaartnummer:  
 .....  
 Vervaldatum .....  
 Handtekening .....

**Jy moet 18 jaar of ouer wees om dié produk te bestel!**

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Fig 23.

'Polities korrek maak my tiete lam'. (*Loslyf* June 1995: 29).

Fig 24.

'Polities korrek maak my tiete lam'. (*Loslyf* June 1995: 46).

# KERK IN KRISIS

Talle Afrikaanssprekendes staan deesdae koud teenoor die NG Kerk. Hulle is ontnugter en weet nie meer waar om geestelike leiding te vind nie. Boonop is die Kerk in 'n finansiële verknorsing, lidmaatgetalle neem af en talle herders sit werkloos. JOHANNES VAN DER WALT doen verslag

Jan van der Merwe, 'n ouditeur van Johannesburg, het in 1990 opgehou kerk toe gaan. Hy was een van 42 000 NG lidmate wat die afgelope jare uit die kerk bedank het. Eikeen van die lidmate het 'n eie rede gehad waarom hulle nie meer kerk toe wou gaan nie. In Jan se geval was dit deels die politiek. Sondagoggende gaan koop hy Rapport. Teen middagete is hy klaar gelees. Na ete maak hy sy eerste bier oop. Die res van die dag kyk hy televisie. Soms gaan kuier hy en sy gesin by familie, of gaan braai vleis èrens. Die kerk sien hulle nooit op 'n Sondag nie. "Die gestoei rondom die NG Kerk se beleidstuk *Kerk en Samelewing* het my gat lam gemaak. Ek kon nie glo dat intelligente mense so naby die 21e eeu nog kon baklei daaroor of "partheid verkeerd was of nie," sê Jan van der Merwe. *Kerk en Samelewing* is 'n dokument wat in 1990 voor die NG Kerk se Algemene Sinode gedien het en waarin vir die eerste keer "erken en bely is dat apartheid in stryd met die Bybel was". Van der Merwe sê die "hele belaglikheid" het hom aan die dink gesit. "Net toe die Nasionale Party 'n politieke bollemakiesie maak, kom die kerk ook skielik tot die diep insig dat apartheid nie 'n opdrag van God was nie. 'n Blinde kon sonder 'n stok aanvoel dat die hele ding polities gemotiveer was." Sy ontnugtering het eintlik al in die sewentigerjare posgevat. "Ek dink die

Inligtingskandaal van die sewentigs was die begin. Tot toe het ons almal nog geglo ons leiers is deur God geroepe. Maar toe die korupsie en die skelmgeit eers aan die lig kom, het ek vir die eerste keer my selfvertroue as Afrikaner begin verloor." Afrikanerskap, kerkverband en politieke party was alles so nou verbind dat dit moeilik was om 'n onderskeid te tref. "Alles waarin ek gegio het, het maar net geleidelik begin verbrokkel." Vandag beskryf Van der Merwe homself as 'n "ontnugterde Christen". Hy is nog 'n gelowige, maar hy voel nie meer tuis in die kerk nie. "Wie is in elk geval die ouens wat predikante word? Kyk maar na jou skoolmaats; dis dieselfde soort ouens wat in die politiek beland - die *nerds*, die gatkruiers, die ag-kom-nou-ou-Kosie-moet-net-nie-poep-nie soort ouens. Hulle weet nie eers wat om hulle aangaan nie, dan wil hulle vir ons vertel wat ná die lewe gaan gebeur." Sy ontnugtering strek verder: "Al wanneer jy van die kerk hoor, is wanneer die diaken aan jou deur klop en sy tiende kom opels. "Jy kak af om jou bydrae vir



bladsy 51

Fig 25.

'Kerk in krisis'. (*Loslyf* August 1995: 51).

# DAMES EN HERE!



Fig 26.

'Bykom kapsules'. (*Loslyf* October 1995: 110).

# bladsy 111

## Vroue onderdruk hulself

LORRAINE LOUW, redakteur van For Women, gooi 'n klip in die feministiese bos.



In *The Female Eunuch* van Germaine Greer word die magtelose en ontburgerde vrou, of die vrou wie se seksualiteit verwyder is, volkome beskryf. Maar maak die boek, ewe welsprekend, die punt dat die vrou haarself ontmagtig het, of dat sy - albeet onbewus - haar eie seksualiteit verdring het? Feministe hou lank reeds vol dat vrou bevry moet word, en dat dit die staat se verantwoordelikheid is om dit deur middel van wetgewing te doen. Die onus word op die samelewing geplaas om sy gedrag en opvattinge te verander. Ek wil

aanvoer dat dié onus om haarself te bemagtig, om haar eie seksualiteit te laat geld, dalk op die vrou self berus. Vroue moet hul persepsie van hulself verander en, belangriker, ophou om ander te beskuldig vir die beperkinge wat hulle hulself opleë. Ek het 'n vriendin, byvoorbeeld, wat loshande die grootste werklas behartig in die maatskappy waar sy werk, maar sy word finansiële die swakste vergoed. Goed en wel, sy behoort gelyke betaling vir gelyke werk te ontvang, maar aan die ander kant het sy nog nooit vir 'n verhoging gevra nie, gewel om iets te doen of aansoek gedoen vir 'n verhoging van enige aard nie. Sy is die afgelope tien jaar reeds 'n sekretaresse en wil graag haar eie besigheid bedryf. Vra jy haar wat se besigheid sy in gedagte het, het sy nie 'n idee nie. Sy wil ook nie verder studeer nie. "Ek sal dit nooit kan doen nie. Ek is nie goed genoeg nie. Ek is nie slim genoeg nie." Dit klink vir my na 'n blatante voorbeeld van self-verdrukking. Onderdrukking van vroue is 'n onderwerp wat die afgelope drie dekades reeds sat gedebatteer is, en die einde is nog lank nie in sig nie. Die meeste feministe voer aan dat vroue uitgebuit en verdruk word deur mans, grootliks deur wette en sosiale konstruksie wat deur mans gemaak word. Na my mening is vroue self verantwoordelik vir hul verdrukking. Dit begin reeds aan moedersknie. Vanaf jou eerste flinkerende gewaarwordings word jy bewus gemaak dat

Bladsy 111 is 'n openbare verhogie waarop enigiemand kan spring om sy/haar sé te sé. Dit is 'n forum waarin met die nuutgevonde grondwetlike reg tot vrye spraak geëksperimenteer kan word. Het jy 'n appeltjie te skil met 'n denkvorm, beleid, persepsie?

→ society reeds n. individueel  
→ inkepland sub.  
jy 'n tweedeklas, verdrukte burger is; hoe om dit te oorkom word jou nooit vertel nie. Sy het dit reeds as die norm aanvaar; daarom moet jy ook. Die "samelewing" kan beskuldig word, maar vroue is deel van die samelewing en het as sulks nog altyd die mag gehad om hul eie onderdrukking te oorkom. Tog kom dit my voor of hulle nog nooit die wilskrag gehad het om dit te doen nie. Eerste Nasionale Bank het onlangs 'n advertensieveldtog geïnisieer met die slagspreuk: "Help your little muffin become a smart cookie." Die sentiment is edel - die bank stel klaarblyklik voor dat vroue in beheer moet wees van hul eie finansiële situasie, en hulself sodoende bemagtig. Die bewoording plaas die vrou egter vierkantig terug in die kombuis as kok en in beheer van die cond. Seis die visuele beelde wat gebruik word - 'n jong meisie besig om te bak - suggereer dat jy nou wel 'n bankrekening kan oopmaak, maar dat jy steeds in die kombuis hoort. Vroulike onderdrukking is bloot 'n verskoning wat vroue gebruik om ander te beskuldig vir hul eie tekortkominge. Mans het nie dié probleem nie. Hulle gaan uit en verower, eerder as om tuis te sit en neul omdat niemand vir hulle alles wil gee wat hulle wil hê nie. Omrede vroue hulle op die hande gedra het deur die geskiedenis, was dit nooit nodig vir mans om te baklei vir hul regte nie - hulle het dit bloot gevat. As vroue toegelaat het dat hul onderdruk word, het die samelewing in die alge-

vervolg op bladsy 114



Fig 27.

'Bl 111: Vroue onderdruk hulself'. (Loslyf June 1995: 111).

Fig 28.

'Steek 17'. (Loslyf July 1995: 122).

# MENERE!



Fig 29.

'Operasie 12 Duim'. (Loslyf August 1995: 120).



Fig 30.

'U dienswillige dienaar'. (Loslyf September 1995: 95).



Fig 31.

'Samantha: Streepsuiker'. (*Loslyf* June 1995: 8).



Fig 32.

'Samantha: Streepsuiker'. (*Loslyf* June 1995: 13).



Fig 33.

'Sophia: Ryk en lekker'. (*Loslyf*, June 1995: 19).

**Sophia**

Dring sy aan op 'n krieketspeler? "Nee," lag die eilandskoonheid, "so kieskeurig is ek darem nie. Enige man wat aan my wil proe, staan 'n kans," sê sy. So vat vyf, boere, hier is koffie op sy beste. Ryk en lekker...



Fig 34.

'Sophia: Ryk en lekker'. (*Loslyf*, June 1995: 20).

# Gina

**G**ina, 'n 22-jarige boorling van Swede, bevind haar die afgelope twee jaar in Amsterdam waar sy hoop om binnekort as kunstenaar te kwalifiseer. Die skone kunste is nie haar enigste liefde nie, sê sy aan LOSLYF se fotograaf WILLEM ADRIAAN HORN.



Fig 35.

'Gina: Bekoorlike blom'. (*Loslyf*, June 1995: 36).



"Ek is lief vir kuns, dol op die natuur, maar my grootste liefde is vleeslik van aard. Wat help dit 'n mens sien al die mooi dinge in die natuur raak, maar ontken die natuur binne jouself? Dit help jou niks en laat jou onvervuld. Seks is iets waarvan ek nie maklik genoeg kan kry nie, beken die bekoorlike Gina.



Fig 36.

'Gina: Bekoorlike blom'. (*Loslyf*, June 1995: 42).



Fig 37.

'Katalien: Ballistiese nimf'. (*Loslyf*, June 1995: 62, 63).



Fig 38.

'Wendy: Eerste liefde'. (*Loslyf*, June 1995: 78).



Fig 39.

'Wendy: Eerste liefde'. (*Loslyf*, June 1995: 87).

# Irma

bedorwe rykmansdogter

Dis lyk miskien of sy reeds alles het, maar dis nie waar nie. Geld is nie genoeg om hierdie beeldskone rykmansdogter tevrede te hou nie. "Rykdom bring nie geluk nie," filosofeer sy.



FOTOGRAAF: DIRKIE OPPERMAN



Fig 40.

'Irma: Bedorwe rykmansdogter'. (*Loslyf* June 1995: 94).



"'n Bokvel voel net so goed op die vel soos 'n Persiese tapyt, 'n riempiesbank sit net so gemaklik soos 'n Louis XIV-stoel... Solank daar natuurlik iemand is om my geselskap te hou, iemand om my gelukkig te maak," sê Irma.

Fig 41.

'Irma: Bedorwe rykmansdogter'. (*Loslyf* June 1995: 96).

# SO MAAK MENS...



**met Dr. Marie Jansen**

**Agterdeurseks**

*Ek het al heelwat porno-films gesien waarin vroue anaal gepenetreer word, asook artikels gelees waarin vroue sê dat hulle dit baie geniet. Hoekom geniet vroue anale seks? Hulle het nie 'n prostaatklier soos mans wat plesier verskat terwyl die anus gestimuleer word nie? Is daar iets omtrent die vroulike fisiologie wat ek nie weet nie? Ek wil graag agterdeurseks met my vrou hê, maar sy is nie te vinde vir die idee nie. Help my asseblief met 'n argument om haar te ooreed dat sy anale seks sal geniet. BB, Bapsfontein.*

**Dr. Marie antwoord:**

Vroue geniet anale seks om verskillende redes. Die menslike anus, manlik of vroulik, is gelaai met sensuïteite wat enige stimulus - plesiering of onplesiering - vergroot. Met ander woorde, as dit nie lekker is nie, is dit nie lekker nie; as dit goed voel, voel dit baie goed! (Dit hang grootliks af van hoe ontspanne die anus is. 'n Gespanne anus lei gewoonlik tot 'n pynlike ervaring.) 'n Mens benodig

nie 'n prostaatklier om anale seks te geniet nie. Dit kan 'n intense sensuële ervaring wees.

Party vroue stel in anale seks belang as gevolg van die "vuil" taboe waarin dit gehul is. In die mites rondom seks en seksualiteit word die gewone penis-vagina seks beskou as reg en gesond; anale seks as vuil - seks aan die verkeerde kant van die treinspoor. Maar heelwat vroue stem saam met Woody Allen dat "seks net vuil is as jy dit reg doen", en om dit in jou gat te kry kan heerlike vuil gedagtes optower.

Maar daar is net soveel redes waarom vroue nie anaal gepenetreer wil word nie. Talle vroue word getimideer daardie omdat hulle bang is dit gaan seer wees - en moenie 'n fout maak nie, as dit nie reg gedoen word nie, kan dit baie seer wees. Met die regte voorbereiding en lubrikasie kan dit egter heel eroties wees. Die rektum moet deeglik ontspanne wees en 'n bietjie digitale penetrasie voor die tyd sal help.

Daar is ook 'n ander rede hoekom vroue skrikkerig kan wees daarvoor. Party vroue is selfbewus oor hulle seksualiteit en hul seksuele beeld en is bang dat indien hulle anale seks probeer - om nie te praat daarvan as hulle dit geniet nie - hulle as slette beskou sal word. Dit is jammer dat ons in 'n wêreld leef waarin dié soort selfverwynt nog aan die orde van die dag is, want dit lei daartoe dat heelwat potensieel ekstasiëse ervarings nooit eens die spyskaart haal nie.

As jy dus jou vrou wil ooreed om anale seks te probeer, moet jy eers seker maak hoekom sy dit nie wil doen nie. Is sy bang om beseer of veroordeel te word? Miskien moet jy 'n bietjie omgekeerde sielkundige gebruik en aanbied dat sy jou anaal penetreer, met 'n vinger of dildo, net om te wys hoe maklik en

genotvol dit kan wees. As sy dink holnaai sal haar degradeer, sal dié gebaar van jou haar oortuig dat jy nie minder van haar sal dink as sy dit doen nie. Dit wys ook dat jy dit kan vat en nie net wil uitdele nie. Buig vooroor, ou maat, en wys haar dat julle op 'n gelyke voet staan.

**Fopdol**

*Is daar enige manier hoe 'n mens kan vasstel of 'n vrou haar orgasme top? Soms kry ek die gevoel my vriendin doen dit, selfs al vra ek of sy gekom het. Is daar iets wat ek kan doen om te verseker dat sy kom? - DB, Brits.*

**Dr. Marie antwoord:**

Dis moeilik om te bepaal of 'n vrou werklik gekom het en of sy dit fop. Die rede is dat 'n vrou 'n magdom van orgasmiese response het - soms trek die vaginale spiere saam tydens orgasme om 'n voelbare greep te vorm, soms skree sy soos 'n maer vark, en ander kere maak sy nouliks 'n geluidjie.

Wat laat jou dink jou vriendin fop haar orgasmes? Hoekom is dit vir jou so belangrik dat sy kom? Voel jy seergemaak omdat sy jou dalk om die bos lei? Of dink jy as sy nie kom nie dit van jou 'n swak minnaar maak?

Vir 'n vrou kan dit nogal senutergend wees as 'n man elke keer as jy seks het, vra: "Het jy gekom?" Dan is daar druk op jou om teen wil en dank ja te sê, om nie sy gevoelens seer te maak nie. Die beste wat jy kan doen om te verseker dat sy kom, is om uit te vind wat is vir haar lekker (dit wil sê as sy wil kom; orgasme behoort nie 'n vereiste te wees met elke seksuële ervaring nie).

'n Gewese minnaar van my het 'n

bladsy 105

Fig 42. 'So maak mens...'. (Loslyf June 1995: 105).

# KOEKIE se HOEKIE met KOEKIE HARTSENBERG

*reducate the Afrikaner sexually*

**KOEKIE HARTSENBERG sit vandeemaand haar onthullende getuigenis voort voor Koekie se hoekie se eie Kommissie van Waarheid. Sy gee ook die geheim weg van hoe daar weer 'n hupse hop in 'n moeë hart kan kom**

Taa! vrae. Vrae wat taaler is as die gom op die bas van die boom met die takke vol bloeisele wat jou bedwelm met hul soete geur. Die takke waarvan ons die verbode vrugte pluk. Die takke waarvan ons die sade pluk. Die takke waarvan ons die vyeblare stroop.

Gelukkig is die belangrikste vraag wat deur die Kommissie van Waarheid aan my gerig is glad nie taa! nie. Die vraag is: waarin glo u, mev. Hartsenberg, u wat nie skroom om die onbegrip voor u seksorgaan op te lig nie?

Ek glo almal kan maar na hartelus koekeloer, want die belangrikste seksorgane is nie die penis en die vagina nie. Die belangrikste seksorgane is die brein en die hart. En selfs 'n vyeblaar kan nie my hart verberg nie, want my hart is so groot soos 'n berg. Ek is gelukkig genoeg om 'n van te hê wat boekdele spreek. Selfs al is dit my getroude van. My nooiensvan spreek meer as net boekdele, en spreek gewis en seker ook tot veel meer as net koekdele.

My naam spreek ook boekdele. Helaas is dit nie 'n geslote boek nie. Maar ek kan elke van u belowe dat net één mens die fynskrif mag lees in die boek van my. Terloops, iets wat my eidelooos fassineer, is die feit dat een man/vrou na 'n foto in Loslyf kan kyk en sê dis mooi, en 'n ander man/vrou die dieselfde foto kan kyk en sê dis vieslik. Snaaks, né?

Ek glo die Heropbou- en Ontwikkelingsprogram (HOP) sal nooit 'n sukses wees voordat elke lewe een van ons nie in die eerste plek 'n hop in ons kop sit nie.

Vir my gaan seks daaroor dat twee mense aan mekaar die fynskrif van hulle harte openbaar. In die fynskrif van elkeen van ons se harte lê ons ware menswees. Daarom is ek maar lugtig vir mense wie se handtekeninge soos iets in sierskrif lyk. Ons lewe in moeilike dae en tye, daarom is heelwat van ons se harte al soos gashawende ou kladskrifte. Dit is moeilik om die fynskrif te ontsyfer, maar dit is daar, diep in elkeen inge-

grif. Gewoonlik het ons 'n ander mens nodig om ons te help om dit leesbaar te maak. En as die twee harte in so 'n geval behoorlik funksioneer en dit ontwikkel in liefde, raak die fynskrif boonop nog verstaanbaar ook.

Sit 'n mens weer 'n hop in jou hart, kom daar 'n outomatiese liggaamlike reaksie by 'n man; hy kry 'n huppel in sy knuppel. Dan wil hy dadelik in die tuin van aardse luste begin skoffel. Ongelukkig is dit presies hier waar daar 'n klein ou vangplekkie groter as

Ek het uitgevind hoe om te sorg dat die vrugte soet is. En dit wat ek oor seks glo, het my die sleutel tot sukses gebied. Ek glo in 'n monogame verhouding met 'n *soul mate*. En wanneer ons ons harte en koppe vir mekaar oopmaak, groei nie net sy penis of my bloeddruk nie, maar ook ons respek vir mekaar. En wanneer ons dan ons bene vir mekaar oopmaak, weet ons: die onkruid sal nooit oorneem nie. Noot!

Hoekom moet ons harte heropgebou en ons koppe ontwikkel word? Ons onderskat soms watter emosionele en sielkundige skade ons bevoorregte wittes aangedoen is deur 'n stelsel wat ons danke op skool op 'n verwronge manier gevorm het. Om te glo dat 'n lewe van haat, vrees en agterdog die enigste is, want as daar nie 'n Root Gevaar was nie, was daar 'n Swart Gevaar, en as daar nie 'n Swart Gevaar was nie, was daar 'n Plenk Gevaar, en as daar nie 'n Plenk Gevaar was nie, was daar 'n Totale Aanslag. Sies! In die proses kon ons nooit betekenisvolle en gesonde idees oor seks en liefde vorm nie.

Daarom dat ons nou die Hop van die Hart nodig het. Ons moet ons gekneusde harte en verspoelde breine weer opbou en ontwikkel tot dit wat geestesgesonde mense van ons kan maak. Mens wat van seks iets kan maak wat in die eerste plek van liefde kan spreek. Want ons het maar min, ons mensgoed. Maar wanneer ons ons hande na mekaar uitsteek en ons harte vir mekaar laat oopvou soos huiwerige blomme na die winter, kom daar iets wat kosbaarder is in die lewe as 'n orgasme op ou Bloubergstrand. Want glo my, as 'n mens eers die klinkers in die fynskrif van die hart kan begin uitmaak, maak dit van die liefde en seks 'n storieboek vol avontuur waarin die goeie altyd oorwin. En word elke orgasme 'n oerknal wat ons weer ons eie nictigheid en weerloosheid in die groter bestel van dinge laat beseef.

Tot volgende keer, en onthou: groen vrugte laat jou maag werk!

bladsy 121

Fig 43. 'Koekie se hoekie'. (Loslyf September 1995: 121).

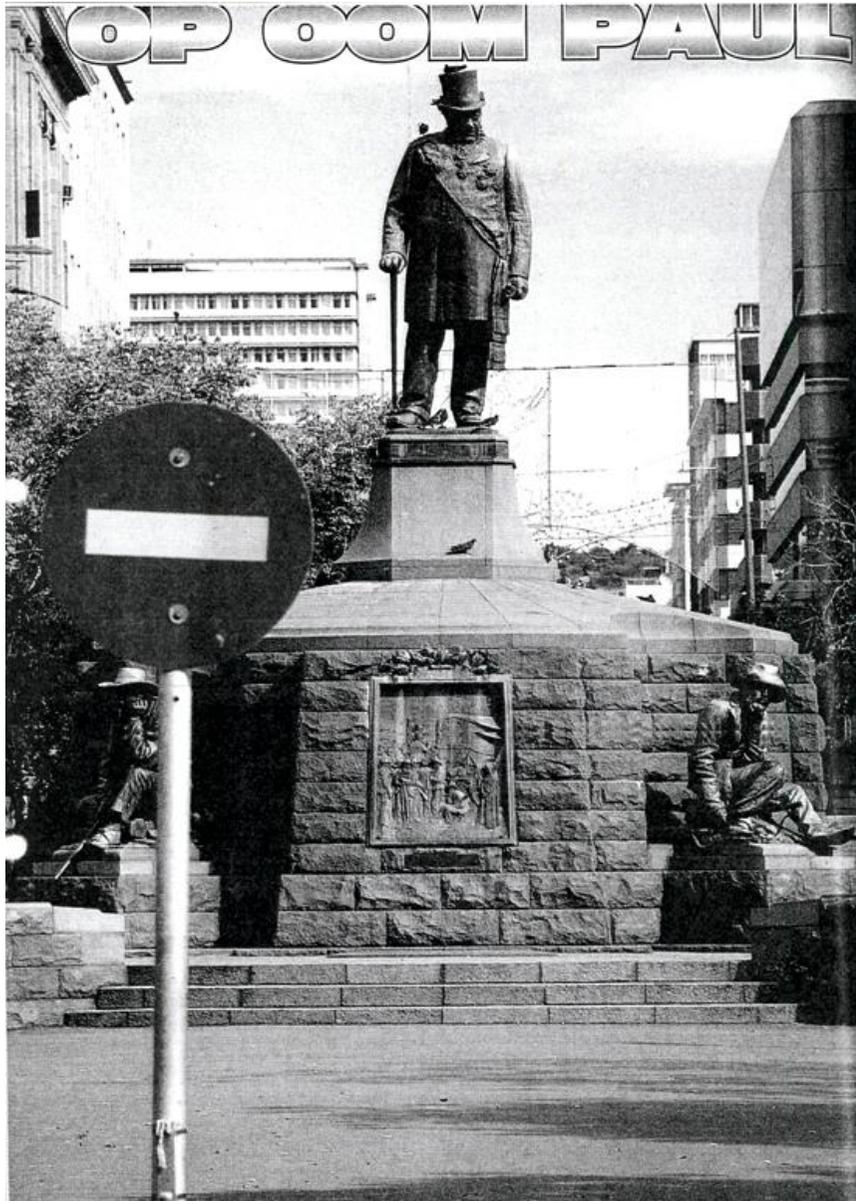


Fig 44.

'Seks op Oom Paul se voorstoep'. (Loslyf July 1995: 50).

## SE VOORSTOEP

**JOHANNES VAN DER WALT** en fotograaf **PIERRE VAN ROOYEN** het opdrag gekry om die seksbedryf in Pretoria te ondersoek. Hulle hoef nie ver te soek het nie. Afrikaners is mos plesierig, en deesdae kielie hulle die kat sommer helder oordag op Oom Paul se voorstoep.

**D**ie seksbedryf in Pretoria staan pienk in die blom - ondanks verbete pogings van morele heksejagters om die Hoofstad as "volkstaatgebied" verklaar te kry. Die Suid-Afrikaanse Polisiediens se Narkotikaburo (Sanab) het blykbaar gesweer hulle gaan Pretoria "skoonmaak", handves van menseregte, ANC-regering en 'n nuwe grondwet of te not. Wat in ander dele van die land aan die orde van die dag is, het blykbaar nie plek in Pretoria nie. "As jy van Johannesburg af hierheen kom, het jy 'n visum nodig. Hier is jy aan die ander kant van die poesgordyn," word gesê. Maar die waarheid is dat Sanab 'n verlore stryd voer. Afrikaners is plesierig, en deesdae kielie hulle die kat sommer helder oordag op Oom Paul Kruger se voorstoep.

The Ranch in Potgieterstraat, waar ontkleervertonings elke dag van die week gehou word, is waarskynlik die bekendste baken vir verveelde Blou Bulle wat hul staatsdiensdae opgekikker wil hê.

Die meisies wat hul klere by The Ranch laat waai, is almal in die klas van "baie mooi" en "baie jonk". As jy nog nooit 'n Bul van verlange hoor bulk het nie, moet jy op 'n Vrydag daar wees wanneer die 20-jarige Mandy die manne tart met haar onskuldige glimlaggie en haar minder onskuldige borsies en boude. "Strip! Strip! Strip!" loei die koor, soos ander ouens "Vrystaat!" sou skree. Agter die manne sit die prostitute, soos aasvoëls met puieties. Terwyl Mandy en haar mooi maatjies die koerasie tot breekpunt toe opjaag, wag die prostitute hulle beurt af. Hulle is geduldig, want hulle weet. 'n Bul wat eers snuf in die neus gekry het, rus nie voor hy die dou van sy madeliefie aigeskud het nie.

Laat ons maar eerlik wees daaroor: die hoere by The Ranch is oor die algemeen 'n lelike spul. Party van hulle lyk soos groot tienerjarige meisies wat verdwaal het onderweg na die Sondagskool op Swart-ruggens, kompleet met spekrolletjies, aangeplakte grimering, kort wit rompe, handsak in die hand en



*Sundra, Juvanité en Maggie... Juvanité en Sundra is bostuklose kelnerinne. Maggie pas Sundra se kinders op terwyl hulle na werk.*

struikelend oor ongemaklike hoëhakskoene. Ander is mooier, veral in die donker onder die verhoog. Een so 'n mooie is Max, 'n 45-jarige, goed-bewaarde "madame" wat vroeër 'n verpleegsuster, en later 'n sekretaresse in die polisie was. "Daardie tyd het ek baie ondervinding opgedoen," vertel sy. "Dit het my gehelp om op my eie bene te staan."

Maar sy bly nie heilighd op haar bene nie; om hulle vir haar kliënte oop te maak, moet sy minstens een maal per dag op haar rug lê. "Ek vat nie meer as een ou 'n dag nie," weet sy te vertel. "Ek vat dit so - jy sal nie daarvan hou om in 'n ander ou se sop te naal nie."

'n Man stry nie met 'n dame nie - veral nie 'n dame van die nag nie, en bowenal nie as jy inligting by haar wil hê nie. Ons (dis nou ek en fotograaf Pierre) stel meer belang in pryse, R200, sê Max, vir twee uur. "En dan is ek heeltemal joune. Jy kan met my doen wat jy wil."

Terwyl ons ernstig besig is met ons onderhoud, kom staan en druk Max se vriendin, Jackie, moedswillig haar

bors teen my agterkop. Dis moeilik om jou met ernstige sake besig te hou as 'n 24-jarige meisie met 'n kort sjoebroekie haar sagte rondings teen jou kop skuur, vind ek uit. Maar ek is 'n professionele joernalis. "Hoeveel sal jy vra om 'n naweek saam met my St. Lucia toe te gaan?" vra ek vir Max.

"Duisend rand. Dan is ek die naweek joune. Jy kan met my doen net wat jy wil."

Max het vier meisies wat vir haar werk. Sy bring hulle smidde met haar motor in stad toe, saans neem sy hulle weer huis toe.

Sy is die liefdevolste hoer wat ek nog ontmoet het - van daardie soort wat nie hulle hande van jou kan afhou nie. Sy is sag en vol deernis. "Mans wat eers eenmaal by my geslaap het, kom altyd terug. Ek is lief vir mans. Ek behandel hulle altyd met respek." Jackie het minder respek. "Ek hou nie van mans met groot voële nie," sê sy na aanleiding van niks. Hoe groot is die beste? "Omtrent so..." wys sy so vyl en 'n half duim met haar hande. Ek is effe oorgekwalfiseer, maar ek vind die gesprek met

Fig 45.

'Seks op Oom Paul se voorstoep'. (Loslyf July 1995: 51).



Fig 46.

'Geniet Afrikaanse mans politiek meer as seks?'. (*Loslyf* July 1995:19).



Fig 47.

'Hoe kry Mev. Kotze se tuinboy sy piel 'n meter lank?'. (*Loslyf* May 1996: s.p.).

hunks wil sien. Hou so aan, en moenie dat die creeps julle intimideer nie. Hulle het niks te sê wat die moeite werd is nie. Hou dus vol om aan die lesers te gee wat ons wil hê.

- Lang Jan, Johannesburg

### Willem Aarnek

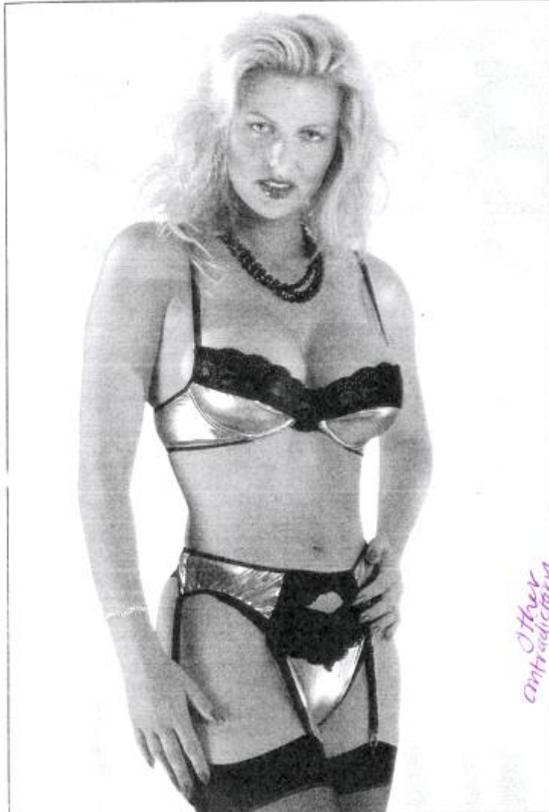
Agtuur die oggend het ek my produksielys geneem om handtekeninge in te vorder by die verskillende voormanne en een baie los voorvrou in ons fabriek. Die sekuriteitswag se kantoor was op my

roete en ek het gou daar aangedoen. Die wag het my 'n *Loslyf* gegee om te lees.

Toe ek weer sien, was dit reeds twaalfuur en al wat ek vir breakfast gehad het, was 'n *Loslyf*.

Ek geniet elke oomblik daarvan. Ek wil net graag aan my mede-lesers sê dat hulle nie moet dink dat daar iets met 'n gestremde persoon se seksualiteit verkeerd is nie. Ek weet waarvan ek praat, want meisies is oor die algemeen geneig om ons nie ernstig op te neem nie, of te beskou as "nie in staat tot enigiets nie". Dis net waar hulle hulself misgis!

- Los zip, Eersterivier



### Blinde leser

Ek is 'n blinde leser. Alhoewel die moderne elektronika my nou nie eintlik toelaat om die foto's te waardeer nie, kan ek darem die goeie leesstof waardeer. Ek geniet elke oomblik daarvan. Ek wil net graag aan my mede-lesers sê dat hulle nie moet dink dat daar iets met 'n gestremde persoon se seksualiteit verkeerd is nie. Ek weet waarvan ek praat, want meisies is oor die algemeen geneig om ons nie ernstig op te neem nie, of te beskou as "nie in staat tot enigiets nie". Dis net waar hulle hulself misgis!

'n Ander issue wat ek wil aanraak, is mense wat bang, skaam of sommer net onwillig is om 'n graal in Afrikaans 'n graal te noem. Soveel Afrikaanssprekendes beweer hulle is lief vir hulle taal, maar wanneer daar oor seks gepraat word, praat hulle 'n deurmekaarspul met Engelse woorde tussen-in. Ek verwys ook na een van die video-resensente wat nou sommer nuwe woorde wil uitdink, omdat die Afrikaanse woorde kwansuis te kras is. Hoekom wil jy nou 'n piel 'n plesierpopulier noem as jy hom 'n piel kan noem! Alhoewel daardie lang woord in 'n sekere sin nogal innoverend is, moet ek egter sê dit is geheel en al te lank, te omslagtig en nie so gemaklik op die tong nie.

Doen so voort, en beveg daai fokken appélraad op publikasies met hulle klomp preutse blanke middeljarige poepholle met alles tot julle beskikking!

- GPS, Bellville

### Gegrief deur foto

Ek is 'n gereelde leser van julle tydskrif en geniet dit terdeê. Ek wil egter kommentaar lewer op twee briewe in *Loslyf* 1:4.

Aan "Wat van ons" wil ek sê: *Loslyf* is 'n manstydskrif. Foto's van lesbiërs prikkel my. As julle egter van plan is om foto's van moffies te plaas, sal ek en duisende ander definitief nie meer *Loslyf* koop nie.

As moffies en vrouens ander kaal mans wil sien, moet hulle maar die *Playgirl* koop. Los *Loslyf* uit, dis ons mans s'n. Indien blanke mans kaal meide wil sien, moet hulle soos Piet Kooimhof maak, of hulle moet die *Bona* koop. Ek wil nie 'n kaal meid sien nie, dankie.

Ek hoop ook nie om ooit weer 'n foto soos op bladsy 7 te sien waar 'n swart man 'n wit vrou naai nie. Dit grief my. Behalwe bogenoemde griewe, is *Loslyf* my nommer een tydskrif. Hou so aan.

- Koserwatief, Klerksdorp

bladsy 9

Fig 48.

'Penorent'. (*Loslyf* Desember 1995: 9).



### Lekker video

Na aanleiding van Karel Papeufus se resensie van die *Private Video Mag 1*, het ek besluit om dit te koop. Anders as die meeste silikonkak uit Hollywood, is hierdie video iets om te aanskou.

My vrou is 'n baie kritiese porno-kyker, maar dié video het dit aan haar gedoen en doen dit steeds.

Die ander dag het ek vroeg van die werk af gekom en haar alleen in die siltkamer aangetref waar sy, hand in die bos, na die video kyk. Ons het gewoonlik gewag dat die kinders eers gaan slaap, maar daardie dag moes hulle maar take-aways by die bure gaan eet.

Dankie vir 'n opbeurende tydskrif.  
- J. van Boksburg

### Donna 'n fout

Ek teken beswaar aan teen die publikasie van swart vroue in *Loslyf*. Julle dink miskien dat baie *Loslyf*lesers van iemand soos Donna hou. Julle maak 'n fout. Die meeste van ons is glad nie opgewonde oor die nuwe Suid-Afrika nie en verkies dat dinge wit moet bly soos in die verlede. As ek by was toe hulle die foto's van Donna geneem het, sou ek daardie klerie in haar poes gedruk het dat dit by haar mond uitkom.

- Naam weerhou, Venterdorp.

### Donna 'n treffer

Dankie vir 'n wonderlike tydskrif. Veral die Donna-stel (*Loslyf* Desember) was werklik befok. Dit is die soort vrou wat ek my hele lewe lank kan naai sonder om moeg te word. As ek en sy alleen

op 'n eiland moet beland, sal ek enigiemand doodmaak wat ons probeer red. Haar aanloklikste bate is haar tiete, heel duidelik haar eie. Daar is vir my niks erger as silikonpramme nie. Ek het 'n meisie gehad wat al my geld geblaas het om haar borste te laat oordoen. Dit was nie lank nie, of sy het net so min daarvan gehou soos ek. Nie net het hulle gevoelloos geword nie - ek moes omtrent op hulle spring om haar tepels te laat opstaan - maar hulle was glad nie mooi om te aanskou nie. Hou vol met natuurlike tiete.  
- Anti-silikon, Johannesburg

### Taalkwessie 1

Ek skryf na aanleiding van Tietman van Rustenburg se brief (*Loslyf* 1:7) waarin hy voorspraak maak vir die spelling "voof" en "parra". 'n Man se voel kan miskien nie vlieg nie, maar hy sit altyd op twee eiers. Die spelling "voël" is dus heel toepaslik. Wat "parra" vir 'n poes betref, dink ek dit is beter as "padda". Die rollende r-klanke maak dit lekker om te sê, en nog lekkerder om te proe.

- Amfibieër, Nelspruit

### Taalkwessie 2

GPS van Bellville (*Loslyf* 1:7) kla oor woorde soos "plesierpopulier" wat deur 'n videorensent gebruik word. Ek dink weer dat woorde soos dié heelwat bydra tot die taal. Ek kan byvoorbeeld nie wag om Karel Papeufus se videorensensies te lees nie. Dié man is skreeusnaaks - woorde soos "balbotter", "knaterwater", "balsap", "voëlvla", "handrider", "plonspoeding" ensovoorts, haal die

dynamic in Afrikaans

Language as contestation  
to the senses of man.

eentonigheid uit porno. Dit wys ook hoe daar met 'n taal getoor kan word om die seksdaad snaaks en genotvol te beskryf.

- AP, Weskus

### Word wakker

Anti-*Loslyf* van Welkom moet bykom. Sy sê *Loslyf* gaan daartoe bydra dat die verkragtingsyfer met "rasse skrede" opgestoot word.

Dit is seker die grootste klomp snert wat ek nog gehoor het. Van wanneer af bevorder kaalfoto's verkragting? Wat weet Anti-*Loslyf* wat die talle navorsers wêreldwyd nie weet nie?

Dan vra sy: "Wat dryf 'n mens om sulke vieslike snert te publiseer? Geld, ou maat, geld." Sy is natuurlik reg. Enige industrie ter wêreld is op geld gebaseer. Die wapenindustrie, drankindustrie, die media, en ook die porno-industrie. Wil sy hê die pornobedryf moet 'n nie-winsgewende liefdadigheidsorganisasie word?

En om *Loslyf* (weer eens) met die Bybel te dreig is ook baie kortsigtig. Anti-*Loslyf* moet 'n slag gaan sit en die ou testament van hoek tot kant deurlees, dan sal sy sien dat van die wreedste en bloeddorstigste passasies daarin voorkom. Sy moet miskien ook kennis neem dat van die wreedste dade in ons geskiedenis juis in die naam van godsdiens pleeg is. Word wakker, Anti-*Loslyf*, en hou jou agterkwaart vir jouself.

- Anti-anti-*Loslyf*, Broederstroom



bladsy 9

Fig 49.

'Penorent'. (*Loslyf* March 1996: 7).



Fig 50.

'Donna: Konkelwerk'. (Loslyf December 1995: 79).



Fig 51.

'Donna: Konkelwerk'. (Loslyf December 1995: 80).



Fig 52.

'Donna: Konkelwerk'. (*Loslyf* December 1995: 81).

Moenie die fout maak deur te dink jy gaan haar 'n paar dinge leer nie. Boeky, as sy jou breekty, slak sy jou soos 'n vlam en spog net die rook uit. As jy nie weet wat jy doen nie, sal daar van jou niks oorbly nie. Li, 'n 24-jarige rekenaarprogrammeerster van Hongkong, ken die kuns van liefdesmaak. "Seks is 'n kuns," se sy. "Seks is 'n kuns wat die meeste Westerslinge nog nie bemeester het nie. Maar hoe sal hulle ook as hulle nie 'n benul het wáár om te begin nie?" vra sy. "In Mano begin deur na mekaar te kyk in sagte lig. Ewonder mekaar se lywe. Voel hoe die bloed deur jou are pomp en hoe jou sensuele plekke warm word."

"Eend met mekaar. Voel mekaar wat julle gaan doen, hoe julle dit gaan doen. Dan, as die begeerte onbegripelik word en julle hoër begin klompen, kan julle aan mekaar begin maak. Dan kan 'n man aan my nek en my borste vat, later met sy vinger tot my klitoris vryf en so af en toe is toegelike vinger in my doos laat glijp. Daar is se kloppende erotiese nag so 'n bracie aanhale met die punt van my tong. Dan eis, soek net so onverklikke is, en hy klip hart en blink, is daar soke van penetrasie. Dan eis kan hy sy voel in my spak, druk en voel hoe ek hom soos 'n nat heid verwelkom in my lig. Dan eis kan ons maar teidat ons stansidelle saam deur die slanne van ons begeerte verteer word."

**Li**

**VUURVRETER**

FOTOGRAAF: WILLEM ADRJAAN HORN

Fig 53.

'Li: Vuurvreter'. (*Loslyf* November 1995: 96).

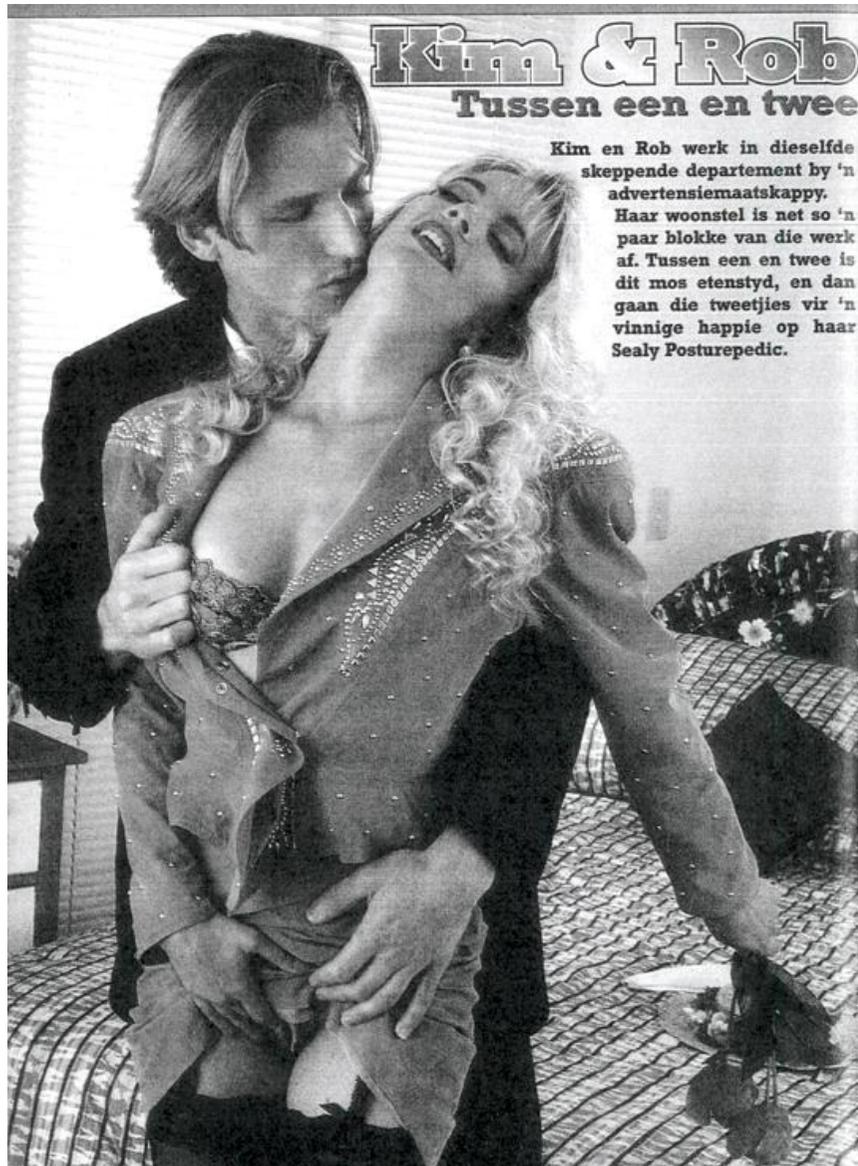


Fig 54.

'Kim & Rob: Tussen een en twee'. (*Loslyf* July 1995: 96).

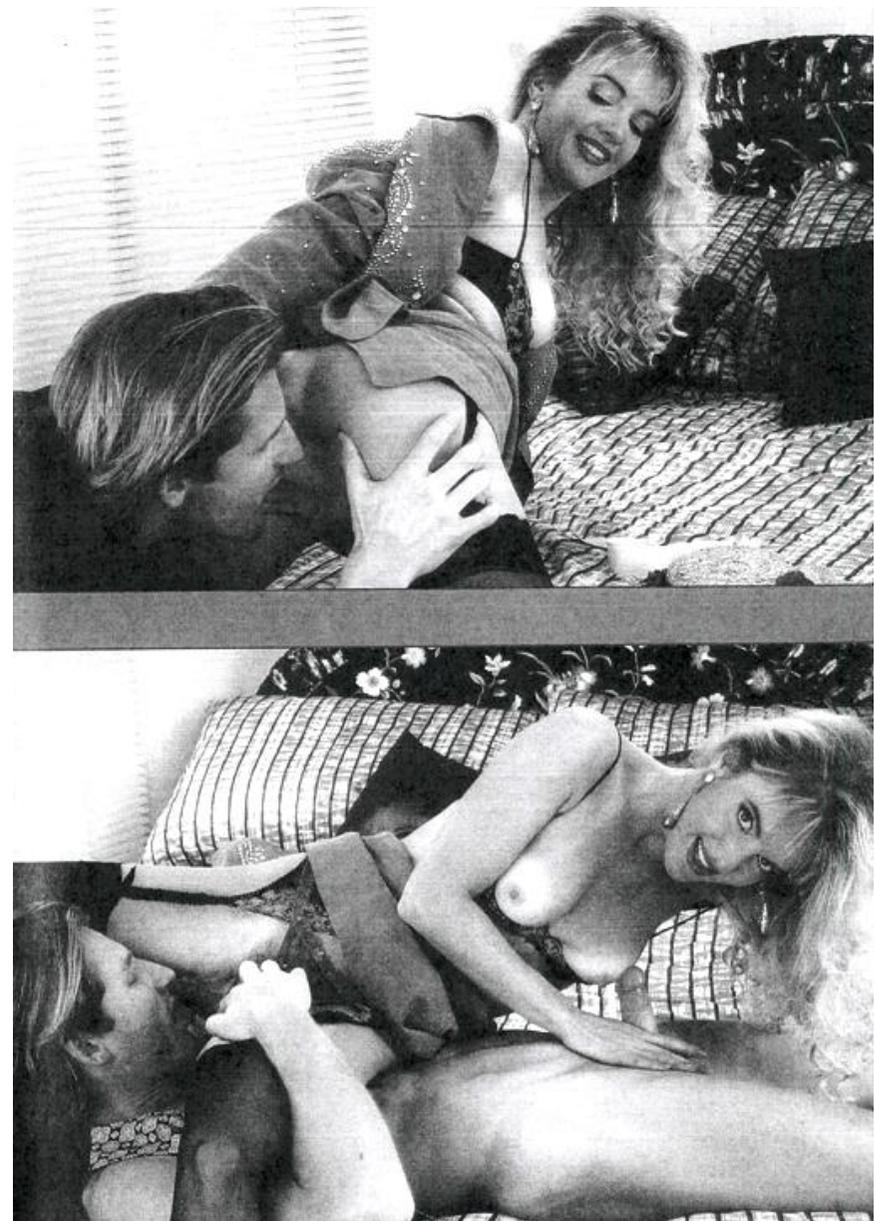


Fig 55.

'Kim & Rob: Tussen een en twee'. (*Loslyf* July 1995: s.p.).



Fig 56.

'Kim & Rob: Tussen een en twee'. (*Loslyf* July 1995: s.p.).



Vir die voorgereg vat hy 'n happie van haar sappige doos, en sy knibbel aan sy warm lat. Dan volg die hoofereg.

Fig 57.

'Kim & Rob: Tussen een en twee'. (*Loslyf* July 1995: s.p.).

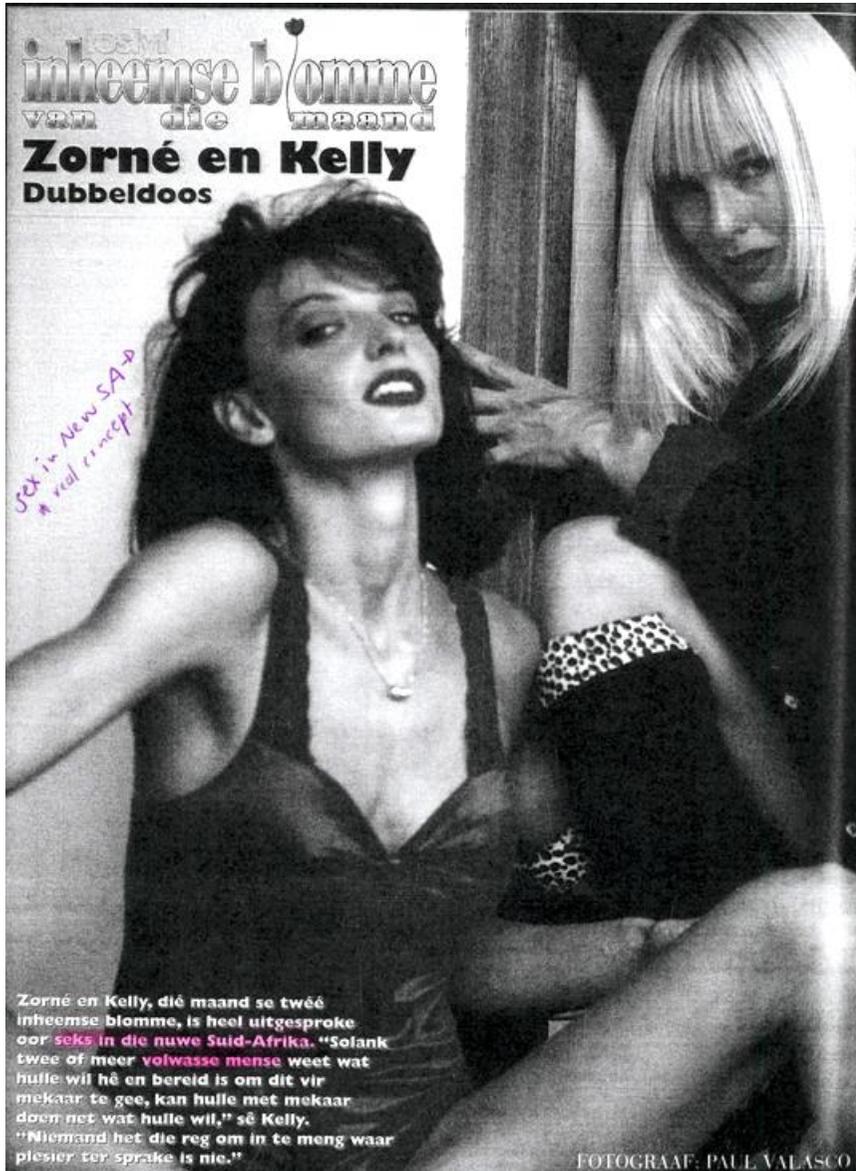


Fig 58.

'Inheemse blomme van die maand: Zorné en Kelly: Dubbeldoos'. (*Loslyf* July 1995: 124).



Fig 59.

'Inheemse blomme van die maand: Zorné en Kelly: Dubbeldoos'. (*Loslyf* July 1995: s.p.).

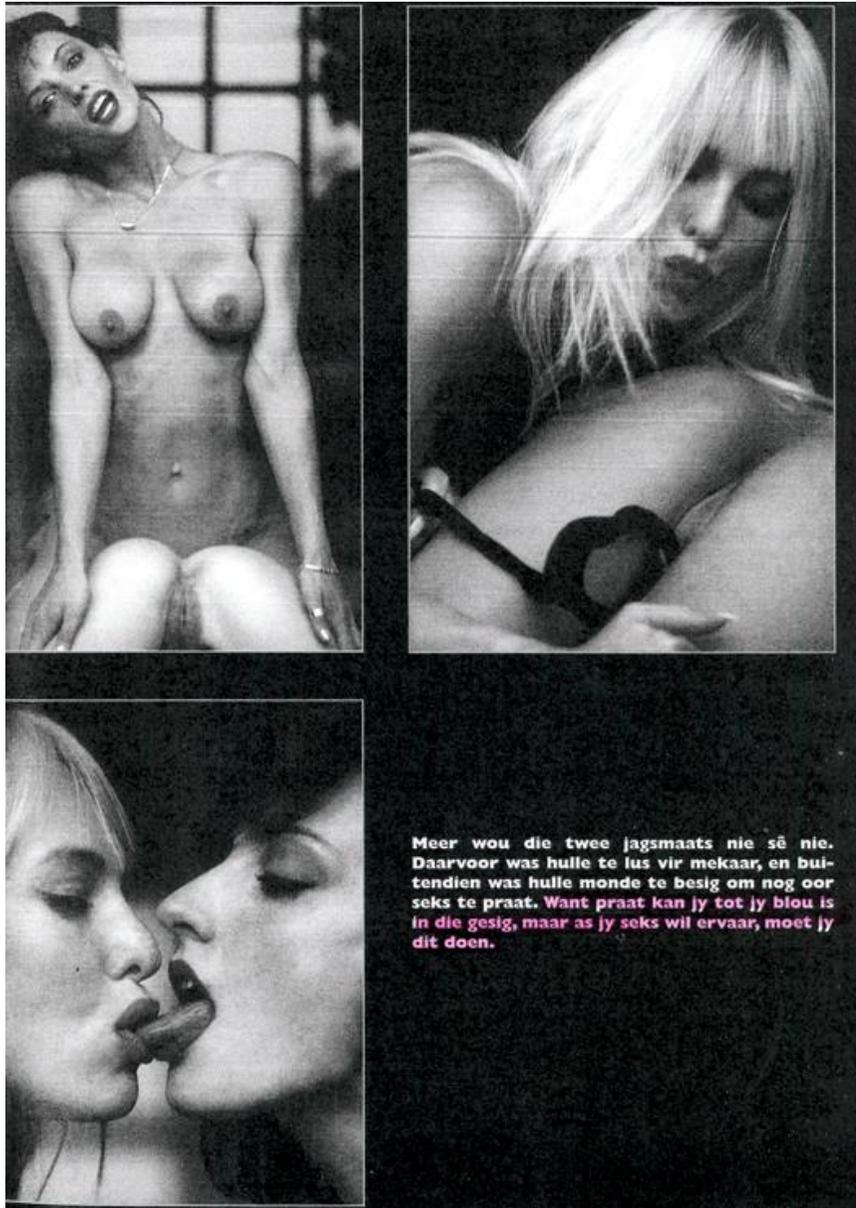


Fig 60.

'Inheemse blomme van die maand: Zorné en Kelly: Dubbeldoos'. (*Loslyf* July 1995: s.p.).



Fig 61.

'Inheemse blomme van die maand: Zorné en Kelly: Dubbeldoos'. (*Loslyf* July 1995: s.p.).

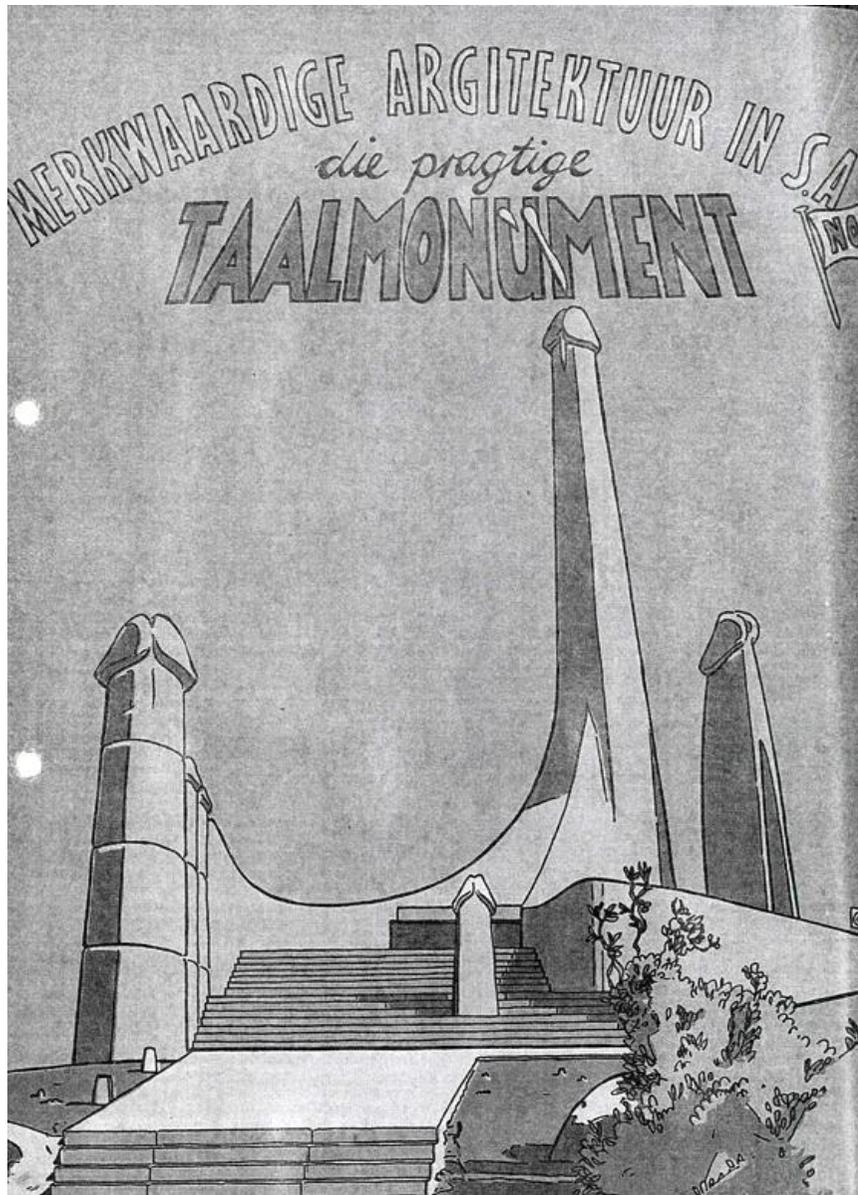


Fig 62.

'Merkwaardige argitektuur in Suid-Afrika'. (*Loslyf* February 1996: s.p.).



Fig 63.

'Inheemse blom van die maand: Vivian: Opsaal kêrels'. (*Loslyf* May 1996: 114).

