

Yonwaba Matshobotiyana, University of the Free State, South Africa

MA Thesis Summary

Of Speaking and Visibility: The Intersectional Resistance and Resilience of Black Women in Koleka Putuma's *Collective Amnesia*, vangile gantsho's *red cotton* and danai mupotsa's *feeling and ugly*

This study locates the resurgence of Black women's poetry in South Africa as a critical intervention in both literary and political thought. Black women's voices in South Africa, particularly in poetry, have long lingered on the periphery, and their current resurgence marks a pivotal juncture that speaks to the conditions of Black social life, particularly of Black women and Black queer women. The study engages with Koleka Putuma's *Collective Amnesia* (2017), vangile gantsho's *red cotton* (2018) and danai mupotsa's *feeling and ugly* (2018) to examine the intersectional resistance and resilience strategies employed by the three poets to disrupt systems of power such as racism, the white gaze, white heteropatriarchy, patriarchy and the hegemony of heteronormativity. Moreover, the study recognises a symbiotic relationship between acts of resistance and resilience depicted in the selected collections: resistance and resilience emerge as co-constitutive forces, each inflecting and sustaining the other in the ongoing struggle against structures of domination. The conceptual architecture of the thesis is grounded in Kimberlé Crenshaw's (1989) theory of intersectionality, which elucidates the overlapping matrices of oppression borne by Black women, and Fred Moten's (2003) notion of fugitivity, which illuminates the refusal of capture and the pursuit of otherwise modes of being. The argument of this study hinges on the assertion that the re-emergence of Black women's poetry in South Africa is not just corrective but constitutive: it reimagines the conditions of Black being, inaugurates alternative forms of sociability and gestures toward uncharted terrains of Black futurity.