sexualities are “restless” in nature, characterised by ambivalence, contestation and fluidity of meaning. Carolin notes many transnational exchanges and influences that were central to the sexual rights movement in the country and to ways that South Africans make meaning around same-sex sexualities; for example, exploring how the international gay rights movement influenced (and was influenced by) the anti-apartheid movement in South Africa, and how transnational conceptions of race and gender intersect with South African realities. The project is a meticulous study of representations of diverse identities in South Africa—Carolin’s focus on restlessness means that he is careful not to label these identities as ‘gay’, ‘lesbian’ or even ‘queer’ in his analysis, but instead emphasises the multiplicities of meaning in nonnormative desire. The book offers incisive and original insights on the texts discussed, and the theoretical framing of restlessness is a useful analytical tool to add to understandings of South African same-sex sexualities.

The opening image of Carolin’s book is particularly powerful in demonstrating this restlessness: he paints the picture of Johannesburg Pride in 2012, and the infamous clash between revellers (mostly white men) and protesters (mostly black women). This incident highlighted the restlessness of identities and the impossibility of flattening understandings of sexual rights and same-sex sexual cultures in South Africa; a vast confluence of histories, identities and transnational interconnections were at play in this moment. Carolin reads these intersections in the texts he explores, asking (among other questions): “How do historical routes of white privilege intersect with contemporary ones, and what does this mean for the ways in which images of gay men are produced and circulated? How does the historical transnational figure of the black female body mobilise new constituencies of affect, and how does her same-sex sexuality reproduce her vulnerability?” (vi).

The book discusses a vast array of texts, including novels by Gerald Kraak, Zukiswa Wanner, Michiel Heyns and Shamim Sarif, films by Oliver Hermanus and John Trengove, and cultural artefacts like magazines, stage plays, and the photography of Zanele Muholi. This range of texts is rich and diverse in modes, influences and points of view, allowing Carolin to broadly demonstrate his analytical lens of restless identities and transnational circuits. Carolin’s book is thus an archival work in as much as it is a work of textual analysis and literary criticism; the book details multiple stories of sexual rights in South Africa and archives diverse lived experiences of same-sex

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Post-Apartheid Same-Sex Sexualities: Restless Identities in Literary and Visual Culture.
Andy Carolin.

Andy Carolin’s monograph, *Post-Apartheid Same-Sex Sexualities: Restless Identities in Literary and Visual Culture*, explores a range of literary and visual texts that represent same-sex sexualities in South Africa. Carolin reads these texts in relation to themes of restlessness and transnational cultural flows. The book argues that identities, discourses and histories of same-sex
Carolin’s monograph serves as a good introduction to representations of same-sex sexualities in South Africa for readers who are not familiar with the field, and it presents compelling comparative readings of a range of texts that are valuable for scholars in queer studies. The book’s scope is contained, and it favours detailed readings of the selected texts rather than aiming for a more comprehensive archive. While this might limit the breadth of discussion, Carolin’s skilful engagement with the selected themes and texts makes the book a stimulating, rewarding read.

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