Emblematic features of fictional female Afrikaner characters in selected South African television and theatre productions

by

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Declaration

I, Michelle Kim Hoffman declare that the Master’s research dissertation that I herewith submit at the University of the Free State, is my independent work and that I have not previously submitted it for qualification at another institution of higher education.

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Table of Contents

Declaration ........................................................................................................................................... ii
Acknowledgements ................................................................................................................................. iv
Table of Contents ..................................................................................................................................... v
Lists of Figures .......................................................................................................................................... vii
Abstract .................................................................................................................................................... ix

CHAPTER 1: Introduction, Orientation, and Research Methodology .................................................. 1
1.1 Background/Rationale to the Study ................................................................................................. 1
1.2 Research Problem and Objectives ................................................................................................. 4
1.3 Research Design and Methodology ............................................................................................... 6
1.4 The Case Studies ............................................................................................................................. 7
1.5 Value of the Research ..................................................................................................................... 8
1.6 Conclusion ......................................................................................................................................... 9

CHAPTER 2: Overview of Females in the Performing Arts ................................................................... 10
2.1 Tropes on Female Representation in American Television .......................................................... 10
2.2 Statistics verifying the voice of females in the performing arts in the American entertainment industry ........................................................................................................................................ 13
2.3 Conclusion ....................................................................................................................................... 14

CHAPTER 3: Case Study: Feast of the Uninvited ................................................................................. 16
3.1 Historical Timeframe: The Anglo-Boer/South African War ......................................................... 17
3.2 Given Circumstances ....................................................................................................................... 23
  3.2.1 Time and place ............................................................................................................................ 24
  3.2.2 Society ....................................................................................................................................... 25
  3.2.3 Economics ................................................................................................................................. 27
  3.2.4 Politics and law ........................................................................................................................... 28
  3.2.5 Learning and the arts ................................................................................................................ 30
  3.2.6 Spirituality ................................................................................................................................. 31
  3.2.7 The world of the play ............................................................................................................... 33
3.3 Character Analyses ......................................................................................................................... 34
  3.3.1 Magrieta van Wyk ..................................................................................................................... 34
  3.3.2 Discussion: Magrieta van Wyk .................................................................................................. 44
  3.3.3 Martie van Wyk ........................................................................................................................ 45
  3.3.4 Discussion: Martie van Wyk ..................................................................................................... 51
3.4 Conclusion ......................................................................................................................................... 53
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHAPTER 4: Case Study: Kruispad</strong></td>
<td>54</td>
</tr>
<tr>
<td>4.1 Historical Timeframe: Post-Apartheid South Africa (1994-2006)</td>
<td>54</td>
</tr>
<tr>
<td>4.2 Given Circumstances</td>
<td>57</td>
</tr>
<tr>
<td>4.2.1 Time and place</td>
<td>58</td>
</tr>
<tr>
<td>4.2.2 Society</td>
<td>58</td>
</tr>
<tr>
<td>4.2.3 Economics, and politics and law</td>
<td>61</td>
</tr>
<tr>
<td>4.2.4 Learning and the arts</td>
<td>63</td>
</tr>
<tr>
<td>4.2.5 Spirituality</td>
<td>64</td>
</tr>
<tr>
<td>4.2.6 The world of the play</td>
<td>65</td>
</tr>
<tr>
<td>4.3 Character Analyses</td>
<td>67</td>
</tr>
<tr>
<td>4.3.1 Sophia van der Berg</td>
<td>67</td>
</tr>
<tr>
<td>4.3.2 Discussion: Sophia van der Berg</td>
<td>73</td>
</tr>
<tr>
<td>4.3.3 Mariana Landman</td>
<td>74</td>
</tr>
<tr>
<td>4.3.4 Discussion: Mariana Landman</td>
<td>79</td>
</tr>
<tr>
<td>4.4 Conclusion</td>
<td>80</td>
</tr>
<tr>
<td><strong>CHAPTER 5: Case Study: Avu</strong></td>
<td>81</td>
</tr>
<tr>
<td>5.1 Historical Timeframe: Contemporary South Africa (Twenty Years into Democracy)</td>
<td>81</td>
</tr>
<tr>
<td>5.2 Given Circumstances</td>
<td>85</td>
</tr>
<tr>
<td>5.2.1 Time and place</td>
<td>85</td>
</tr>
<tr>
<td>5.2.2 Society</td>
<td>86</td>
</tr>
<tr>
<td>5.2.3 Economics</td>
<td>88</td>
</tr>
<tr>
<td>5.2.4 Politics and law, and learning and the arts</td>
<td>88</td>
</tr>
<tr>
<td>5.2.5 Spirituality, and the world of the play</td>
<td>90</td>
</tr>
<tr>
<td>5.3 Character Analysis</td>
<td>91</td>
</tr>
<tr>
<td>5.3.1 Avu</td>
<td>91</td>
</tr>
<tr>
<td>5.3.2 Discussion: Avu</td>
<td>94</td>
</tr>
<tr>
<td>5.4 Conclusion</td>
<td>95</td>
</tr>
<tr>
<td><strong>CHAPTER 6: Researcher’s Subjective Association with the Selected Female Characters</strong></td>
<td>96</td>
</tr>
<tr>
<td>6.1 Magrieta van Wyk</td>
<td>96</td>
</tr>
<tr>
<td>6.2 Martie van Wyk</td>
<td>97</td>
</tr>
<tr>
<td>6.3 Sophia van der Berg</td>
<td>97</td>
</tr>
<tr>
<td>6.4 Mariana Landman</td>
<td>98</td>
</tr>
<tr>
<td>6.5 Avu</td>
<td>98</td>
</tr>
<tr>
<td>6.6 Conclusion</td>
<td>98</td>
</tr>
</tbody>
</table>
CHAPTER 7: Findings, Conclusion, Limitations and Recommendations for Future Research ................................................................. 100
7.1 Findings......................................................................................................................... 100
7.2 Limitations to the study................................................................................................. 103
7.3 Conclusion.................................................................................................................... 103
7.4 Recommendation for future research........................................................................... 105
References ......................................................................................................................... 106
Lists of Figures

Figure 3.1: Van Wyk and Minter family trees ................................................. 26
Figure 4.1: Van Rooyen, Van der Berg and Landman family trees ............ 59
Abstract

This thesis examined the emblematic features of fictional female Afrikaner characters in selected South African television and theatre productions.

The purpose of this study was to determine how female characters are represented in the performing arts in relation to different cultural and temporal moments of transition in South Africa, namely, the Anglo-Boer/South African War (1899-1901), post-apartheid South Africa (1994-2006) and contemporary South Africa (twenty years into democracy). This was done in order to determine whether or not the objectives, strategies, and operations that manifest in these representations can be examined in relation to the historical backgrounds of the specific timeframes.

The study analysed three South African performing arts productions (*Feast of the Uninvited* [2008], *Kruispad* [2008] and *Avu* [2016]) in the form of case studies, with the timeframes of the productions being set during three cultural and temporal moments of transition in South Africa. The methodology of the study employed James Thomas' formalist approach and Jason Mittel's insights on character engagement in *The Poetics of Contemporary Television Storytelling*.

The study identifies cases where women have been underrepresented in a temporal moment of transition is South Africa.
CHAPTER 1: *Introduction, Orientation, and Research Methodology*

South Africa's rich history has been marked by many moments of transition. For example, the arrival of the first Europeans, the Great Trek, the discovery of gold and diamonds to the Anglo-Boer/South African War, the establishment of the Union of South Africa to the Nationalist movement, the instigation of apartheid to the formation of the Republic of South Africa, and the end of apartheid to the first democratic elections (Nations Online 2017).

From these transitory moments, the cultural and temporal moments which focus on the Afrikaner people, namely, the Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa (twenty years into democracy) interest me. I am specifically interested in the Afrikaner women and how their lives, during these specific transition periods, are depicted in the performing arts.

1.1 Background/Rationale to the Study

“I feel so lucky to be on a show that puts women at the centre” – Tatiana Maslany

(Braun 2016:1 of 3)

It is easy to find a range of female-empowering television shows on contemporary American television that place complex female characters in the centre of the narrative, including *Orphan Black* (2013-), for which Maslany received an Emmy Award for Best Actress in a Drama Series in 2016. These complex characters are empowering for women as they contain emblematic features such as objectives, actions, adaptations, conflict, willpower, values, personality traits, complexity, and relationships. These features within a portrayed character can also be referred to as a condensed form of ordinary human behaviour and when represented in female characters, make them complex three-dimensional depictions of relatable and engaging women (Thomas 2009). According to

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1 *Orphan Black*'s premise revolves around the character of Sarah whose life takes an interesting turn after witnessing a doppelganger commit suicide. Maslany portrays nine characters who are part of a cloning mishap.
Mittell\(^2\) (Media Commons Press 2011), the viewer engages with a character via recognition of the character’s status, alignment with the character’s experiences and thought processes, and allegiance to the character by being emotionally invested in their stories.

Female actresses are receiving well-deserved recognition for the complex characters they portray, such as Julianna Margulies in *The Good Wife*\(^3\) (2009-2016), Kerry Washington in *Scandal*\(^4\) (2012-), and Lena Dunham in *Girls*\(^5\) (2012-). Considering the array of strong female representation, why did Maslany say that she is lucky to be in a show that puts women at the centre? When comedy queens Tina Fey and Amy Poehler\(^6\) hosted the Golden Globes in 2014, they made a joke stating that “there are still great parts for Meryl Streeps over the age of sixty” (KEN-is -BUSY 2014). The saying that many a true word is said in jest seems appropriate when considering that Viola Davis said in her acceptance speech for Lead Actress in a Drama for *How to Get Away with Murder*\(^7\) (2014-) at the 2015 Emmy Awards that “you cannot win an Emmy for roles that are simply not there”. Davis went on to dedicate her award to the writers and team behind the show that have redefined Hollywood’s definition of what it means to be a beautiful woman in a leading role (Television Academy 2015).

Slowly but surely, women’s voices are coming to the foreground in popular series. Julia Louis-Dreyfus\(^8\) and Kate McKinnon\(^9\) received Emmy Awards in 2015 for politically driven

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2 Jason Mittell is a professor of American studies and film and media culture at Middlebury College whose research interests include the history of television, media, culture, and new media.

3 *The Good Wife’s* premise is about Alicia who returns to work as a litigator at a law firm and steps up to breadwinner status in her household after her affluent husband scandalously ends up in prison.

4 *Scandal* follows the narrative of Olivia Pope, a professional “fixer” who runs a crisis management firm.

5 *Girls* is a comedy about the experiences of a group of girls in their early twenties.

6 Tina Fey and Amy Poehler are comedians and actresses whose careers took off after their casting in *Saturday Night Live.*

7 *How to get Away with Murder* follows the narrative of a group of ambitious law students and their Criminal Defence professor, Annalise Keating, who become involved in a twisted murder plot.

8 Julia Louis-Dreyfus is an American actress, comedian, and producer.

9 Kate McKinnon is an American actress, comedian, and impressionist.
comedy shows *Veep*\textsuperscript{10} (2012-) and *Saturday Night Live*\textsuperscript{11} (1975-), respectively, which is considered a great achievement in a world where females for many years were regarded as “not funny”. Series such as *Orange is the New Black*\textsuperscript{12} (2013-) brought a new and exciting angle to television. The show created the environment to present different types of complex female characters in a prison setting, providing a ground-breaking opportunity for a diverse array of actresses to act together.

But where are the Kerry Washington’s, Viola Davis’ and Lena Dunham’s on South African series, particularly in the Afrikaans market? kykNET (2017) is a booming Afrikaans channel that reaches many viewers daily. The theatre world in South Africa, especially the Afrikaans market, is filled with strong female leads. The recent Fiesta Awards Ceremony\textsuperscript{13} (kykNET 2017), which is dedicated to honouring Afrikaans theatre, showcased strong female-driven wins, such as Antoinette Kellerman\textsuperscript{14} in *Die Huis van Bernarda Alba* (2016) and Ilse Klink\textsuperscript{15} in *Kristalvlakte* (2016). Even in my experience at the Department of Drama and Theatre Arts at the University of the Free State (from 2012-2017), I have seen plenty of Afrikaans theatre shows being led by female characters, such as *Moeders en Dogters* (ESAT 2016) by Corlia Fourie and *Ek, Anna van Wyk* (ESAT 2017) by Pieter Fourie.

Afrikaans history is rich in narratives in the form of stories, myths, legends, literature and theatre productions, as well as the growing number of series on kykNET\textsuperscript{16}. Are Afrikaans actresses receiving complex characters to portray, or are they just the backup dancers to the patriarchal figures of the Afrikaans community? This study aims to investigate how female Afrikaner characters are represented in relation to different cultural and temporal moments of transition in South Africa. The study furthermore aims to examine the objectives, strategies and operations of selected female characters that manifest in

\textsuperscript{10} *Veep* follows the character Selina Meyer’s ups and downs as vice president of the United States of America.

\textsuperscript{11} *Saturday Night Live* is an American sketch-comedy show which parodies current culture and politics.

\textsuperscript{12} *Orange is the New Black* follows the narrative of Piper Chapman into a female prison.

\textsuperscript{13} The Fiesta Awards honour role players for their outstanding contributions to the country’s biggest arts festivals.

\textsuperscript{14} Antoinette Kellerman is a South African actress well known for her lead characters in TV series such as *Known Gods* and *Song vir Katryn*.

\textsuperscript{15} Ilse Klink is an award-winning South African actress best known for her performance in popular soap opera *Isidingo*.

\textsuperscript{16} kykNET is a channel dedicated to providing a variety of entertainment to the Afrikaans market.
relation to these historical backgrounds in the performing arts through the examination/analysis of three selected case studies – *Feast of the Uninvited*\(^{17}\) (2008), *Kruispad* (2008)\(^{18}\) and *Avu* (2016)\(^{19}\).

Similar studies have been conducted internationally by, amongst others, German scholar Jens Eder\(^{20}\) (2010) who analyses the features of characters using the “clock of character” model; British feminist film theorist Laura Mulvey\(^{21}\) (1999) who uses psychoanalytic theory to prove how Hollywood narrative films use women to provide visual pleasure for men; and particularly, American film and television scholar Amanda D. Lotz\(^{22}\) (2014), who provides rich literature concerning the presentation of contemporary female characters on television. However, this has not been explored in South Africa. I, as the researcher, am fascinated by in the representation of women in the performing arts in local Afrikaans productions. As a South African female actress and director, I am interested in this issue on a personal level, as I would like to understand how and if I associate with the portrayal and existence of complex fictional female Afrikaner characters, and how writers, directors and actresses represent these characters on stage and screen, particularly in South Africa.

### 1.2 Research Problem and Objectives

The primary research problem/question is:

How are female Afrikaner characters represented in the performing arts in relation to different cultural and temporal moments of transition in South Africa, and can the

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\(^{17}\) Written by P.G. du Plessis, directed by Katinka Heyns.

\(^{18}\) Written by Deon Opperman, directed by Cobus Rossouw.

\(^{19}\) Written by Ilne Fourie, directed by Michelle Hoffman.

\(^{20}\) From the University of Hamburg.

\(^{21}\) From the University of London.

\(^{22}\) Amanda D. Lotz is a media scholar, professor, and industry consultant. Her expertise includes media industries, the future of television, net neutrality, and digital distribution.
objectives, strategies, and operations that manifest in these representations be examined in relation to the historical backgrounds of these characters?

Three secondary research questions have been formulated for the study:

What are the story world’s (the diegetic world) circumstances that relate to the cultural and temporal moments of transition (The Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa)?

What are the objectives (goals the character want to achieve), strategies (how they plan to achieve the goals), and operations (what physically happens when they implement the strategies) identified and how are the female characters represented during the cultural and temporal moments of transition in South Africa (The Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa)?

How does the researcher engage with the selected female characters in terms of recognition, alignment, and allegiance?

The research objectives for the study are:

To undertake literary research on the characterisation of female characters in their specific story worlds (as observed through the performing arts) during the three cultural and temporal moments of transition in South African history; namely, the Anglo-Boer/South African War, post-apartheid South Africa (1994-2007), and contemporary South Africa (twenty years into democracy).

To identify the objectives, strategies, and operations of chosen female characters when applied to three selected case studies (Feast of the Uninvited, Kruispad and Avu) through the implementation of applied play analysis.

To comment on the researcher’s subjective engagement with the chosen female characters within the three selected case studies by means of Mittell’s (Media Commons Press 2011) insights on character engagement in The Poetics of Contemporary Television Storytelling as a guideline.
1.3 Research Design and Methodology

The study analysed three South African performing arts productions (Feast of the Uninvited [2008], Kruispad [2008] and Avu [2016]) in the form of qualitative case studies, with the timeframes of the productions being set during three cultural and temporal moments of transition in South Africa, respectively: the Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa (twenty years into democracy).

Thomas (2009) uses a formalist approach designed for analysing plays. It is a practical guide developed for actors, directors, and designers. An adapted form of Aristotle’s elements is uncovered and by following each consecutive chapter of the book, a complete play analysis is attained. The sections necessary for play analysis include: an action analysis, the given circumstances, the background story, the external and internal structure, character, idea, dialogue, tempo, rhythm, mood, and the style of the play. For this study, the researcher followed the sections titled Given Circumstances, and Character. Only these sections were required for the study as the study did not aim to analyse written texts, but rather existing performance productions.

The Given Circumstances section is considered the foundation for analysis and is defined as the specific conditions in which the action occurs. This foundation is laid by identifying the following criteria: time, place, society, economics, politics and law, learning and the arts, spirituality, and the world of the play (Thomas 2009:38-62). This section was used to address the first research question, i.e., “What are the story world’s circumstances that relate to the cultural and temporal moments of transition (The Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa [twenty years into democracy])?”.

The Character section involves the identification of a person via their pattern of action. The character’s pattern is uncovered by identifying the following criteria: their objectives, actions, adaptations, conflict, willpower, values, personality traits, complexity, and relationships (Thomas 2009:168-190). This section was used to address the second research question, i.e., “What are the objectives (goals the character wants to achieve),
strategies (how they plan to achieve the goals), and operations (what physically happens when they implement the strategy) identified and how are the female characters represented during the cultural and temporal moments of transition in South Africa (The Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa [twenty years into democracy])?“.

Mittell (Media Commons Press 2011) states that three practises are involved when engaging with characters. Firstly, the viewer will recognise the character by differentiating the role within the ensemble. For this study, the researcher consciously recognised and observed the female characters. Secondly, the viewer will align with a character. This entails choosing to “spend time” with the characters which the viewer has attached to and then accessing their interior subjective state through their appearance, actions, and dialogue. The interior subjective state can also be accessed by a viewer through a process of mind-reading, which is basically when the viewer can access the character’s thoughts and emotions when noticing social cues. The third method of engaging with characters is allegiance. Once the viewer has aligned with a character, they become emotionally invested in their stories and sympathetic to their beliefs and ethics.

To address the third research question, i.e., “How does the researcher engage with the selected female characters in terms of recognition, alignment, and allegiance?”, Mittell’s (Media Commons Press 2011) insights on character engagement in *The Poetics of Contemporary Television Storytelling* was used as a guideline.

The case studies were practically analysed by repeated viewing and note taking to identify Thomas’ (2009) criteria mentioned earlier. I, as the researcher, feel it necessary to mention that with my feminist standpoint, I strived to avoid representing the female characters in pathologising ways that fall in line with patriarchal definitions of womanhood and femininity.

### 1.4 The Case Studies

The selected case studies were chosen because of the quality of the recording, the length of the series, the identification of temporal moments of transition in South African history,
and convenient accessibility. The following case studies were chosen as they fit the sought-after criteria.

*Feast of the Uninvited* (2008) is a seven-part mini-drama series set during the Anglo-Boer/South African War from 1899 to 1902. From this series, I chose two complex female Afrikaner characters, *Martie van Wyk* and *Magrieta van Wyk*, whose journeys to the infamous concentration camps where they endured harsh treatment, are discussed and analysed in the first case study.

The second case study, *Kruispad* (2008), is set between 1994 and 2007 in post-apartheid South Africa. The viewer over thirteen episodes observes the journey of two Afrikaner families and witnesses the impact the new regime has on their well-being, business affairs and ability to fit into the New South Africa. I chose the wives of the two families, namely, *Sophia van der Berg* and *Mariana Landman*, for further analysis.

*Avu* (2016), the third case study, is a play written by Ilne Fourie and directed by myself. The lead character, *Avu*, is a loud-mouthed black woman who identifies as an Afrikaner (which was to my surprise well received by white Afrikaner audiences). *Avu* is set in contemporary South Africa (twenty years after democracy) and addresses current issues such as the deterioration of the Afrikaans language, racism, and the alienation, shame and pride Afrikaners feel in democratic South Africa. The reason for this choice is because a theatre production was easier to develop in terms of finances and availability of equipment. However, the theatre production was still created within the scope of the performing arts and is therefore valid for this study.

### 1.5 Value of the Research

This research will be of value to the disciplines of Drama and Theatre Arts, Television and Film Studies, and Narrative Studies, both in South Africa and internationally. The study has the potential to create awareness about the representation of complex female characters, and thereby challenge writers, directors, and actors to explore the role of

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23 Ilne Fourie is a Bloemfontein-based South African writer, actress, comedian and director.
women in society and strengthen their portrayals and create more opportunities in local (particularly Afrikaans) performing-arts projects. The study also aligns itself within the disciplines of Psychology and Gender Studies, as the analysis of the fictional females draws on feminist theory, with an acknowledgement of the historical, socio-political, cultural, and economic factors that combine to form women’s oppression. This study thus provides insights into the different manifestations of female characterisation and may be useful to theorise how changes in female positions may occur over time and what the significance of these changes might be.

1.6 Conclusion

This chapter presented the researcher’s interest in the female Afrikaner and in how their lives are depicted in the performing arts during specific transitions in South Africa (The Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa [twenty years into democracy]). The research problem and objectives were outlined with the primary problem/question leading the study: How are female Afrikaner characters represented in the performing arts with relation to different cultural and temporal moments of transition in South Africa, and can the objectives, strategies, and operations that manifest in these representations be examined in relation to the historical backgrounds of these characters? The research design and methodology were explained, and a short description was given of the case studies in relation to the specific transitions in South Africa identified; namely, *Feast of the Uninvited* (2008), *Kruispad* (2008) and *Avu* (2016). The chapter was concluded by an account of the value of the research. In the succeeding chapter, an investigation is undertaken on females in the performing arts today.
CHAPTER 2: Overview of Females in the Performing Arts

The previous chapter served as an introduction and orientation to the study and presented the research problem, design and methodology formulated to investigate it. In this chapter, the voice of females in the performing arts in the American entertainment industry is investigated and tropes on female representation in American series and movies are identified. Statistics verifying the voice of females in the performing arts in the American entertainment industry are also noted.

2.1 Tropes on Female Representation in American Television

Jessica Chastain, actress and jury member at the 2017 Cannes Film Festival, summed up the exasperated voice of women in the film and television world today. Chastain stated that she is disturbed by how the world views women, based on female-character representation in the twenty films she viewed (The Guardian 2017:1 of 1).

The portrayal of the non-stereotypical female character seems to be a concern, as actress Brie Larsen explained in The Hollywood Reporter. Larsen (The Hollywood Reporter 2016) states that she had given up on her acting career many times because her physical appearance could not be classified under any of the cliché roles that were available to her as a female in the industry.

Actress and writer Naomi McDougall-Jones shared a similar sentiment in her TEDx Talks presentation. After graduating from the American Academy of Dramatic Arts, she started attending auditions and noticed that the roles available to her were not particularly exciting as they were very stereotypical. McDougall-Jones recalls that she wanted to portray smart, wilful, complicated, interesting, complex, and confident female characters. Her agent’s response to her after addressing this problem was: “I don’t really know what to do with you. You are too smart for the parts that have been written for women in their twenties and you are not quite pretty enough to be the hot one … it’s just the way it is” (TEDx Talks 2016).

**The Manic Pixie Dream Girl** (feministfrequency 2011a) is a trope used to describe a female character who assists the male protagonist, who is at a ‘fallen hero’ status. The MPDG is a supporting character in the narrative who embodies a shining beacon of child-like joy, and is two-dimensional because the audience never gets exposed to her interests, family, or job. The trope propagates the idea that women are caregivers whose function is to ‘fix’ the male protagonist so that he can go on to fix the world.

**Women in Refrigerators** (feministfrequency 2011b) is a term coined by Gail Simone to create awareness regarding the number of superheroines who experience gruesome and violent deaths and are then cut up and put inside refrigerators. In 1999, Simone compiled a list showing that there are more than 90 comics where superheroines are brutally violated, usually for advancing a male hero’s heroic journey. This trope is not only applicable to comics but also to television shows and movies, such as in the series *Lost*, where two female characters, Libby and Shannon, were murdered to advance the storylines of two male characters. The Women in Refrigerators trope sends the message that women are disposable, and, just like the MPDG trope, only useful for the advancement of a male character’s storyline.

**The Smurfette Principle** (feministfrequency 2011c) is a term that was coined in 1991 by feminist essayist Kathy Pollitt after she noticed the lack of female characters for her young daughter to watch on television. Pollitt (in *The New York Times* 7 April 1991:1 of 2) defines the Smurfette Principle as when a group of male-friend characters are accompanied by one stereotypical female character. The name is derived from the children’s television show *The Smurfs*, where each character’s prominent personality trait is featured in their name, for example, Papa Smurf and Grouchy Smurf. The only female in this all-male world
is called Smurfette. Based on the naming system we can conclude that her prominent personality trait is that she is a female (Conan 2016:1 of 12).

Pollitt (in *The New York Times* 1991:1 of 2), in her article from more than 25 years ago, makes the message clear that boys are the norm, girls the variation; boys are central, girls peripheral; boys are individuals, girls types; boys define the group, its story and its code of values, girls exist only in relation to boys. To emphasise this point, Pollitt uses the examples of Kanga, a mother in *Winnie the Pooh*; Miss Piggy, the epitome of femininity in the *Muppet* movies; and April from *Teen-Age Mutant Ninja Turtles*, a friend to the four superheroes. This is a shocking realisation when taking into consideration that half the population is female, yet females are being represented as a minority. The danger of this representation, especially when witnessed by pre-school girls, is that they learn that they can take the backseat in a man’s world, or be the lonely exception in it. Little boys, in turn, learn that girls are nonessential (Pollitt in *The New York Times* 7 April 1991:1-2 of 2).

**The Evil Demon Seductress** is a trope similar to that of the Femme Fatale. This trope represents females as calculating, devious and scheming women who use their sexuality as a weapon to manipulate men. The Evil Demon Seductress trope consents to the objectification of women and asserts to the female audience that their sexuality is a powerful means of gaining social power (feministfrequency 2011d).

**The Mystical Pregnancy** trope (feministfrequency 2011e) involves a female character becoming pregnant. It goes further by representing females on a biological level and conveying pregnancy as a frightening and nightmarish incident, as seen in series such as *X Files* (1993-2002), where the character of Agent Dana Scully gets abducted and becomes impregnated against her will.

**The Straw Feminist** (feministfrequency 2011f) represents a female character who the viewer perceives as “an exaggerated caricature of a feminist”. The writers of such characters make the feminist movement seem absurd and redundant by portraying the feminist character as absurd and redundant within a fictional world of equality. This trope can be seen in the characters of Marcy D’Arcy in the series *Married with Children* (1986-1997), and Enid in the movie *Legally Blonde* (2001). These characters are considered Straw Feminists as they are represented as angry and man-hating.
2.2 Statistics verifying the voice of females in the performing arts in the American entertainment industry

Dr Stacy L Smith (TED 2017), who leads the Annenberg Inclusion Initiative at the University of Southern California, presented a TEDTalks wherein she asserts that “[s]tories tell us what societies value, they offer us lessons, and they share and preserve our history … but stories don’t give everyone the same opportunity to appear within them … In film, interestingly enough, females are still erased and marginalised in a lot of our stories”. Smith does not use the term underrepresentation, as suggested by Chastain, but rather an “epidemic of invisibility” (TED 2017). In the 2017 Annenberg Inclusion Initiative report, in which 900 popular films were examined, Smith, Choueite and Pieper (2017:2 of 50) illustrate that females in film are outnumbered by males in a 1:2.3 ratio. This lack of female representation asserts that what we witness on television or in movie theatres does not coincide with what we see in the real world.

Chastain (cited in Carlin 2017:2 of 5) suggests that “when we include more female storytellers we will have more of the women that I recognise in my day-to-day life; ones that are pro-active, have their own agencies, don’t just react to the men around them, have their own point of view”. This underrepresentation does not only occur with actors and actresses, as Smith, Choueite and Pieper (2018:2 of 32) reveal in the 2018 Annenberg Inclusion Initiative report. The research shows that in the analysis of over 1100 films, only four percent were directed by female directors. This data is reflected in the statistic that only five female directors have been nominated for an Academy Award in the last 89 years of the prestigious event’s existence (Saad 2018:2 of 7).

Brink (1990:273-281) states that the volksmoeder\textsuperscript{24} concept was the role allocated to Afrikaner women in the late nineteenth and early twentieth centuries, of which one of the dominant features is being a mother to their families as well as to all Afrikaner people. A prominent quality of a volksmoeder is being a committed housewife who symbolises purity and is therefore willing to sacrifice her own needs and well-being for the sake of the Afrikaner people. Gender-studies scholar Konrad Geldenhuys (2012:4 of 13) believes the

\textsuperscript{24} Mother of the nation
volksmoeder trait of married wives and mothers went hand in hand with a loss of freedom and identity.

As the researcher and a female Afrikaans-speaking actress and director, I want to find out if this ‘epidemic of invisibility’ is also present in the Afrikaans entertainment industry. Festivals are an integral part of Afrikaner festivities, which are predominantly noted for theatre productions such as at the Woordfees in Stellenbosch, the Klein Karoo National Arts Festival (KKNK) in Oudtshoorn, and the Free State Arts Festival in Bloemfontein. The success of these festivals transcends to television as seen with kykNet (2018), a channel dedicated to middle-class Afrikaners, which offers their viewers an array of series and movies.

Van der Merwe (2003:20), who investigated post-colonialism in the Afrikaans drama, states that females have historically been marginalised through poor depictions. She suggests that by criticising the historical depictions of gender roles and identifying areas where females had been made invisible, the step can be made to focus on creating stronger female representation. The result of incorporating female history into the discourse of the past can lead to a limited representation of history being extended to portray more than a one-sided account (Van der Merwe 2003:20-21).

2.3 Conclusion

In this brief chapter, the voice of females in the performing arts in the American entertainment industry were investigated and tropes on female representation as identified in American series and movies were identified. Statistics verifying the voice of females in the performing arts in the American entertainment industry were also noted.

In the next three chapters, the case studies of Feast of the Uninvited (2008), Kruispad (2008) and Avu (2016) follow, respectively. For each case study, a literature review in regard to each historical moment of transition in South Africa (the Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa [twenty years into democracy]) is first presented. This is followed by the Given Circumstances (Thomas
2009) of the case study’s appropriate story world and by an analysis of the chosen female Afrikaner characters.
CHAPTER 3: Case Study: Feast of the Uninvited

The previous chapter investigated the voice of females in the performing arts in the American entertainment industry and identified tropes of female representation as identified in American series and movies. It also noted statistics confirming the voices of females in the performing arts in the American entertainment industry.

In the consecutive chapters, each of the three case studies for this study is explored and analysed in relation to the literature on each of the three moments of transition in South Africa (The Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa). As a means of keeping perspective, each case study with its respective timeframe is discussed as a unit. In other words, in order to identify the story world’s (diegetic world) circumstances for each case study, a literature review of the relevant timeframe is first explored to gain an understanding of the historical background of the event. This is followed for each case by an analysis of the given circumstances in the respective case study, and by an analysis of the chosen characters.

Historical diary accounts of women such as Mrs de Kock, Mrs Viljoen, and Johanna Rousseau offer interesting parallels drawn from their non-fictional experiences to the fictional female characters’ depicted during the war. In episode 1 of Feast of the Uninvited (2008: [04:37-04:57]), the narrator informs the viewer that “to understand the great sweeps of history we must first understand the small people and imagine them as they were”. Du Plessis’ (cited in Terblanche, 2017) attempt at creating these imagined characters allows viewers to witness people like ourselves “living, breathing, hating, [and] striving”.

In order to identify the story world’s (diegetic world) circumstances of Feast of the Uninvited (2008) that relate to the cultural and temporal moment of transition of the Anglo-Boer/South African War in South Africa, a literature review of the Anglo-Boer War, with a specific focus on the concentration camps, is first explored to gain an understanding of the historical background of the event.
3.1 Historical Timeframe: The Anglo-Boer/South African War

“No country, no nation, no army is entitled to target women and children … and for that we strongly condemned the action of the British government and the British army here”

– Nelson Mandela (in redblackwritings 2015)

With regards to refugees, Lindsey (2000:6 of 12) states that women within a camp setting during a war are in a vulnerable position as they have to endure a daily struggle for their survival and that of their children. This vulnerability is intensified when proper assistance by camp officials and the organisation for the special needs of women are not offered, e.g., extra rations or healthcare provided for pregnant women.

Wessels25 (cited in Pretorius 2001:244) points out that trauma associated with the Anglo-Boer/South African War (1899-1901) was largely a result of the conditions in the British concentration camps. Psychological disruption and the traumatisation of many civilians were the consequences of poor camp administration, inadequate medical services, shortage of decent food, illness, and death.

The discovery of gold on the Witwatersrand26 in 1886, tension between political parties, and conflicting political ideologies are some of the factors that contributed to the Anglo-Boer War. The Boers’ aspiration for independence within the Orange Free State27 and the Transvaal28 clashed with the British government’s aspiration to place South Africa under Imperial British Rule (South African History Online 2015:1 of 3).

The discovery of gold on the Witwatersrand placed more pressure on the relationship between the Boers and the British government, with an influx of foreigners taking advantage of the mining industry in the Transvaal. Although the Transvaal was now

25 André Wessels is a professor from the Department of History at the University of the Free State. Wessels’ research focusses on South African military history.

26 The Witwatersrand is situated in the Gauteng province of South Africa, and the literal ‘rand’ or ridge is made up of gold-bearing rock.

27 The Orange Free State was one of the independent Boer republics in South Africa during the second half of the 19th century until 1994. Today it is known as the Free State province.

28 The Transvaal was the other independent Boer republic, which is today known as the Gauteng province.
noticed internationally on a financial level, the Boers\textsuperscript{29} perceived these foreigners as a threat to their independence (South African History Online 2015:1 of 3).

In September 1899 it was clear that the struggle between the Transvaal and Great Britain could only be resolved by means of war (Pretorius 2001:11). A compromise was made by the Transvaal Government on 9 October 1899 when they sent Britain an ultimatum stating that the differences between the two states should be resolved by means of negotiation. The British government rejected the ultimatum and subsequently war was declared on 11 October 1899 (Pretorius 2001:11).

The concentration camp system implemented during the Anglo-Boer War was first developed in 1896 with the establishment of Cuban concentration camps under General Weyler’s “Reconcentration Policy” (Great Projects Film Company 1999:1 of 1). This method, which is often referred to as the Weyler Method, was despised throughout the world, including Britain, which is ironic since Kitchener\textsuperscript{30} implemented it in South Africa to persuade the Boer soldiers to surrender (redblackwritings 2015). Kitchener believed that the scorched earth policy and the relocation of women and children to concentration camps would offer the result that the Boers on commando would be unable to sustain themselves due to lack of food production on farms (Jacobs cited in Louis Changuion 2003:17). Van Heyningen\textsuperscript{31} (2013:76) confirms these facts and refers to them as “Kitchener’s main aim”. The concentration-camp system came into being because of the growing number of homeless women and children (Pretorius 2001:40). According to Van Heyningen (2013:75), Kitchener’s eagerness to end the war was the key to the suffering that followed in the camps since he was willing to execute merciless measures to do so.

The planning for the concentration camps took less than a month, with the camps designed to accommodate fewer people than expected. The British had to provide provisions for approximately half a million people daily, which included British soldiers and

\textsuperscript{29} A Boer is a reference to the Dutch and Huguenot people that settled in South Africa at the end of the 17th century. Today Boer descendants are referred to as Afrikaners.

\textsuperscript{30} Horatio Herbert Kitchener was a senior British Army officer and colonial administrator who was well-known for his imperial campaigns.

\textsuperscript{31} Elizabeth van Heyningen is an Honorary Research Associate in the Department of Historical Studies at the University of Cape Town. Her main research interests are the history of Cape Town, the social history of medicine and the history of colonial women.
the camp inmates. This was a nearly impossible feat considering that the farms as food sources had been burnt down (redblackwritings 2015). Historian Iain Smith\textsuperscript{32} (cited in redblackwritings 2015) states that the running of the camps were inadequate in terms of water, food, and medical and nursing care and was, overall, considered as a “low priority” in relation to the war.

Refugee camps were set up in Bloemfontein and Pretoria in the mid-1900s as Lord Roberts\textsuperscript{33} was obligated to “protect” the families of Boer soldiers who had surrendered. Outnumbering the refugees in these camps were homeless women and children, old men, and the “undesirables” – those who refused to surrender to British forces (Jacobs 2003:17). However, according to Pretorius (2001:41), the camps should not be referred to as “refugee camps”, but rather as concentration camps since they were spaces of captivity that the Boers were relocated to. A year later (1901), 34 white concentration camps were established, accommodating an estimated 110,000 people, the majority being children (Pretorius 2001:44). The camps were not strategically positioned. They were erected in open, flat areas exposed to the extremities of the elements. The Brandfort camp was described as inhospitable, as there were no trees for shade and no drainage system. Rainy conditions transformed the terrain into a muddy plain. The Bethulie camp is described by photographic journalist Paul Alberts (cited in redblackwritings 2015) as one of the worst camps, since the British knew that the surrounding mountains were occupied by Boer commandos, and therefore the treatment of women and children, as described by Alberts, was harsher.

Van Heyningen (2013:76) lists contradictory motives as to why Kitchener established the concentration camps. The camps served as “protection” for the surrendered burghers. Kitchener further proposed that the internment of women and children was a means to persuade the Boers to end the war. Kitchener justified the camps by motivating the so-called protection of the women and children from violent Africans and starvation. These

\textsuperscript{32} Iain Smith, from the University of Warwick, is a specialist in South African history with particular focus on the Anglo-Boer (South African) War.

\textsuperscript{33} Lord Roberts was a British soldier acknowledged for being a successful commander in the 19th century.
“measures” were and are still hard to justify when statistics show that 27,927 Boers died in concentration camps, of whom 26,251 were women and children (Pretorius 2001:44).

The ambiguity of the system was apparent from the onset. Due to vague information being provided by Kitchener, relocation arrangements to camps was experienced by Chamberlain\(^{34}\) and Milner\(^{35}\) as overwhelming in numbers, procedures, and length. Milner, the Colonial Office, and the War Office were ignorant regarding the number of camps and their localities even after several camps had been established. Chamberlain relied on the press for information, but little information was published. The British public was uninformed about the conditions of the camps. According to Emily Hobhouse\(^{36}\) (cited in Van Heyningen 2013:76-77), after her departure from England, no one knew about the formation of camps apart from the one camp located in Port Elizabeth.

Hobhouse, representing the South African Women and Children Distress Fund\(^{37}\) and members of the Fawcett Commission\(^{38}\), reported on the inadequate standards of the concentration-camp system (Raath 1999:4-7). In June 1901, Hobhouse highlighted the shortages of fuel, bedding, soap, clothes, food, and inadequate water supply, overcrowding, poor sanitation and latrine conditions within the camps (Raath 1999:7).

When captured, some women were allowed to collect necessary items such as beds and clothing before being escorted to camps, but other women who were less fortunate had only the clothes on their backs. The fearful women had no notion about their destination or the soldiers’ intentions once they were loaded onto open cattle or railway trucks. In some instances, captives were left standing at stations for days (redblackwritings 2015). Proper planning for rations and tents as well as concerns about overcrowding distressed camp superintendents. The chief superintendent, Captain Trollope\(^{39}\), continuously

\(^{34}\) Joseph Chamberlain was the British Secretary of State for the Colonies.

\(^{35}\) Alfred Milner was a British statesman and colonial administrator.

\(^{36}\) Humanitarian, Emily Hobhouse, was appointed secretary of the South African Conciliation Committee, which was a group that opposed the British government policy regarding South Africa.

\(^{37}\) Hobhouse established the South African Women and Children Distress Fund to feed, clothe and shelter women and children in the concentration camps.

\(^{38}\) The Fawcett Commission was established in 1901 to investigate Emily Hobhouse’s distressing claims regarding the concentration camps.

\(^{39}\) Captain Trollope was the chief superintendent in Bloemfontein.
received requests to supply more tents. Many captives had to sleep in wagons upon their arrival. In one case, Trollope had to accommodate 15 people in one bell tent (Van Heyningen 2013:114-116). The tent may have included a mattress, but in many cases people had to sleep on the ground. In cold conditions, the tents barely offered protection as they did not preserve much heat. The tents also offered little shelter from the sun in hot conditions. In the Bethulie camp, where the death rate was significantly higher than in other camps, the average number of occupants within one tent was 18 (redblackwritings 2015).

As seen in the Transvaal, a punishment and reward system was installed for rations, where either scale A or B rations were allocated to so-called refugees and families whose men were on commando. The difference between the two scales was in the provision of meat (scale A) and the withholding of meat (scale B) as punishment or even revengeful justification to those accused or identified. From March 1901, meat was included in all rations (Van Heyningen 2013:124).

A common account by camp members was the memory of persistent hunger and inedible meat. Many of the accounts by women highlighted their anguish associated with watching their children deteriorate before their eyes (Van Heyningen 2013:123). Furthermore, camp doctors were concerned about the ration scale as they were aware of its inadequate nutritional value. Their concerns regarding diarrhoea amongst camp children and a request for more food supplies were initially brushed off by officials (Van Heyningen 2013:124-127).

Coetzer (cited in redblackwritings 2015) takes issue with the logic behind accommodating 4600 women and children in a camp with no proper or even no sanitation systems available. The obvious consequences were contamination and spreading of diseases. Deep trenches were dug for latrines and people would regularly fall in. What made this even worse is that no soap was provided (redblackwritings 2015). Whooping cough, measles, scarlet fever, diphtheria, typhoid and infant diarrhoea were only some of the diseases prevalent in the camps (Van Heyningen 2013:136). According to Van Heyningen (2013:149), one can assume that for the most part of 1901 almost every inmate was sick.
The establishment of black concentration camps has been ignored in many historical writings and very little was reported on these during the Anglo-Boer War. Black concentration camps were erected close to the white concentration camps. No rations were provided for the captives in these camps, but in exchange for cleaning the white campgrounds or working in the hospitals, they would be provided with a meal. The conditions in these camps were disheartening: apart from not even receiving rations, no tents or medical care were provided (and the camps had no fences). Insufficient records were kept but the death rate at the black camps were estimated as very high. In some cases, black women lived in the white concentration camps with the families they had worked for. These black women received no rations; therefore, Boer women had to either share their rations or the black women had to fend for themselves in some other way (redblackwritings 2015).

Raath\(^{40}\) (1999:4) states that Hobhouse’s reports were so dreadful that many did not believe the inhumane treatment and suffering of women and children within the camps. Only after more dependable statistics had been published by the middle of August 1900, confirming the influx of people into the camps and the rising death rate in the camps, did people start taking Hobhouse’s claims seriously (Raath 1999:7). Van Heyningen (2013:123) believes, however, that the death rate in the camps cannot be solely blamed on the British, as factors related to illness, such as nutritional deficits, overcrowding, poor sanitation and disease need to be understood in order to form a well-rounded understanding.

Hobhouse, who is depicted as a heroine, was able to understand the dire consequences the camps had on the Boer families. She had a strong influence on the camp conditions as she was the only person who sympathetically represented the Boer women’s stories by giving voice to them with her published accounts. Although some question the validity of her accounts, Van Heyningen argues that there is no reason to believe that they were not a true depiction of the women’s suffering, illustrating the effect of war on women and

\(^{40}\) Prof. A.W.G. Raath is a senior professor at the University of the Free State’s Department of Law, but among history lovers he is especially famous for his striking publications on the Anglo-Boer War and specifically about the concentration camps of this war.
children. Hobhouse recorded the distressing accounts as a means of representing the difficulties women and children encounter during war (Van Heyningen 2013:118-122).

According to Cloete (1992:48), the Afrikaner men of the nineteenth century, such as President Steyn\(^{41}\), General De Wet\(^{42}\) and Dr Kestell\(^{43}\), are considered heroic symbols, while the women who demonstrated physical and mental strength within the battlefield, were stripped of their heroism. A monument can be seen in the form of a 35 m obelisk erected at the Vrouemonument\(^{44}\) in Bloemfontein, representing the phallic symbol for male success (Du Pisani 1996:242-243). Based on a booklet written by N.J. van der Merwe in 1926, Cloete’s (cited in du Pisani 1996:243) conclusion is that the monument depicts the Afrikaner women in a Victorian attitude of patriarchy. Although the women were heroines, they were viewed as mentally and physically weak in their suffering and affliction, an only a source of ultimately inspiring the men on the field.

The exploration of the Anglo-Boer/South African War, with a specific focus on the concentration camps, offers a basis for understanding Feast of the Uninvited’s (2008) story world’s (diegetic world) depiction of the Anglo-Boer/South African War. In the next section, the story world of Feast of the Uninvited (2008) is explored in relation to Thomas’ (2009:38-62) Given Circumstances section.

### 3.2 Given Circumstances

The Given Circumstances section is considered the foundation for analysis and is defined as the specific conditions in which the action occurs. This foundation is laid by identifying the following criteria: time, place, society, economics, politics and law, learning and the arts, spirituality, and the world of the play (Thomas 2009:38-62). This section will be used to address the first research question as related to Feast of the Uninvited, i.e. “What are

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\(^{41}\) Martinus Theunis Steyn was the last president of the Orange Free State from 1896 to 1902.

\(^{42}\) Christiaan Rudolf de Wet was a South African Boer general, rebel leader and politician.

\(^{43}\) Kestell was a Bible translator, writer, and cultural leader of the Boers.

\(^{44}\) Or Women’s Memorial. A museum dedicated to commemorating the suffering of the Anglo-Boer/South African War.
the story world’s circumstances in *Feast of the Uninvited* that relate to the cultural and temporal moment of transition (The Anglo-Boer [South African] War)?”

Pieter Georg du Plessis wrote the screenplay for *Feast of the Uninvited*, which he adapted into a novel of the same name in 2008. Du Plessis, who grew up in the Free State, credits his love for Afrikaans as a product of his mother, who spoke the language very well.

According to Terblanche (2017:11 of 31), du Plessis’ aim with the *Feast of the Uninvited* series (2008) was to create narratives from unanswered questions he had always contemplated concerning the Anglo-Boer/South African War. Du Plessis (cited in Terblanche 2017:11 of 31) states that he grew up with people who were part of the war, but it was only through the discovery of unpublished research about the concentration camps that the events became a reality to him - a reality he wanted to show the world.

This led to the seven-part mini-series *Feast of the Uninvited* airing on South African television in 2008. The portrayal of the concentration camps gave South African audiences an inside look into the stories of fictional characters in a world that literally existed more than a century before airing.

### 3.2.1 Time and place

The action of the series is set from the start of the Anglo-Boer/South African War in 1899 and ends in 1904, two years after the war ended. In between the events occurring to the characters between 1899 and 1904, the viewer witnesses the characters’ reflections on their experiences in the form of flashforwards to approximately forty years later.

The farm that the *Van Wyk* and *Minter* families reside on is called Goedgedacht, which directly translates to “good thinking” or “to do what you think is right”. The physical environment of the series is set in South Africa. The former Transvaal and the Free State form the backdrop to the war and the locations of the concentration camp wherein the Van Wyk and Minter families find themselves.
3.2.2 Society

The two families whose narratives the viewer follows in *Feast of the Uninvited* are the Van Wyks and the Minters. The family trees of the two families are depicted in Figure 3.1.

Class and status is established within the Boer community from episode 1. The Van Wyk family consists of wealthy farmers while the Minter family lives in a small settlement on their farm, Goedgedacht, and work for the Van Wyk’s. The relationship between the two families is established in a scene where the Van Wyk’s get their family photo taken. The Van Wyk family snickers when they see the Minter family leaving their home dressed in the neatest clothes they own. The Minter’s are not allowed to use the front door and make their way to the Van Wyks’ back door to exchange two chickens in return for having their family photo taken (*Feast of the Uninvited* 2008: episode 1 [32:30-34:57]).

The term used to describe the Minter family is bywoner. A bywoner is a labourer or farmer working and living on someone else’s land. Elizabeth Neethling’s commentary in *The Concentration Camps of the Anglo-Boer War* (cited in Van Heyningen 2013:6) provides a view of class distinction from a high-social-ranking perspective. As a refined woman, Neethling’s experience in a camp is revealed by her feeling of disgust and misery at having to share a space with “unrefined” people. Van Heyningen (2013:6) concludes that Neethling’s commentary proved that the relationship between landowners and bywoners was anything but harmonious.
Figure 3.1: Van Wyk and Minter family trees

_Petrus_, the eldest child of the _Minter_ family, is in love with _Nellie_, the youngest daughter of _Danie_ and _Dorothea van Wyk_ (red dashed line in Figure 3.1). This is a major concern to the _Van Wyk_ family. Everyone is aware that _Petrus_ and _Nellie_ are in love with each other, but due to social ranking, it is a love that is not permitted. _Daantjie van Wyk_, _Nellie_’s brother, who is about the same age as _Petrus_, exerts his superiority over _Petrus_ and refers to him in a scoffing manner as “_Minter_” – always making sure _Petrus_ knows his place in society. _Petrus_, however, is aware of his social ranking and place within this society. When confronted about his love for _Nellie_, _Petrus_ says, “I’m a Minter. I can’t think about that” (Feast of the Uninvited 2008: episode 1 [34:58-36:15, 40:45]).
Petrus’s social ranking influences his views on the war. When asked by Danie van Wyk if he will fight for his people, Petrus asks how the Afrikaners can be his people when they treat him like an animal (Feast of the Uninvited 2008: episode 1 [41:04-41:23]). Petrus is sent off to war regardless of his views.

During a battle at Driefontein on the 10th of March 1900, the loudmouthed Daantjie lays low in the trenches and goes into shock to the point of wetting himself as bullets are flying. His father, Danie, for the first time, sees what a coward his son is. The Boers realise they need to retreat, and as Danie gets up a bullet hits him, and Daantjie, being in such a state of shock, does not move. Petrus, the Minter previously seen as a “nobody”, runs to get Danie and carries him out of danger. Petrus, who feels empathy for Daantjie, has his heroism take a form of treachery when he assists Daantjie in faking his death, as Daantjie cannot handle the violence of the war (Feast of the Uninvited 2008: episode 2 [07:00-08:04, 17:12-18:25, 19:10-20:03]).

After the fall of Bloemfontein, the Free State commandoes get sent home to set their affairs in order before returning to the war. Petrus’s bravery wins the approval of Danie, who gives his daughter, Nellie, permission to see Petrus. Dorothea, Danie’s wife, strongly disapproves of the relationship. Disgusted, Dorothea says, “Do you want me to catch Minter babies? Do you want her to wake up one day and find out she’s married scum?”, to which Danie replies, “… He’s welcome to be my son-in-law tomorrow if he wants to. She’ll be marrying Petrus, not his family” (Feast of the Uninvited 2008: episode 2 [28:23-30:47]).

In the battlefields, Petrus reveals to the viewer what it is like to have a low-ranking status in the Afrikaner community. Petrus refers to himself as having been a man who is “nothing”, who felt pain at the thought of his family being seen as lesser human beings and “kitchen-door people” (Feast of the Uninvited 2008: episode 3 [14:40-19:00]). Petrus confesses that being married to Nellie makes him feel like he is not a “nothing” anymore.

### 3.2.3 Economics

Economics was the driving force behind the whole operation of the Anglo-Boer/South African War, from start to finish. As mentioned earlier, the impetus for the war was the
discovery of gold in Witwatersrand in 1886 (South African History Online 2011:1 of 3). The discovery of gold is described as a turning point in South African history as it propelled South Africa from a farming-community status to international gold-trading status. This turn resulted in national and international investors, railway-line construction for efficient transportation of goods, and town development of the City of Gold (Johannesburg). Consequently, gold mining became a predominant contributor to the South African economy (Rand Refinery 2013:1 of 2). The Transvaal Republic oversaw the area and kept track of the resources, which led to tensions between the government and foreigners and ultimately resulted in the Anglo-Boer/South African War (Siyabona Africa 2017:3 of 6).

The war is described as the largest and most costly of wars for the British. The British pushed approximately a quarter of a billion pounds into the war, of which less than 2% was spent on camp expenses. A considerable camp economy functioned in the form of a skills-trading operation. Those in the camp that were fortunate enough to have money could spend it in camp stores or trade it for services such as having their washing done. Those without money traded skills such as sewing, baking bread, or midwifery as a means of survival (Van Heyningen 2013:247-255). The men in the camp were put to work and were remunerated by the British. These jobs included police work, sanitary inspectors, carpenters, and shoemakers (Van Heyningen 2013:236).

In Feast of the Uninvited (2008), there is not much in the storyline aligned with “economy”. The viewer, however, does witness Martie’s return to her obliterated farm, and her estranged husband bringing her goods with which to restart farm life (Feast of the Uninvited 2008: episode 7 [09:16]).

### 3.2.4 Politics and law

Raath and Strydom (1999) take into consideration the conduct during the Anglo-Boer/South African War in relation to the Hague Convention of 1899. Raath and Strydom (1999:149) state that the British had to abide by “the laws and customs of war existing at the time” when they went to war against the Transvaal and the Orange Free State. South African historians draw attention to the methods employed by the British, which defied these international laws (Surridge 2012).
Any compulsion of the population of occupied territory to take part in military operations against its own country is prohibited – **Article 44 of the Hague Convention of 1899** (International Committee of the Red Cross 2017)

A proclamation by Lord Roberts on the 14th August 1900 stated that burghers found in regions occupied by the British will be considered prisoners of war and sent away. Furthermore, if Boer scouts were found hiding in any building or farm, it would be burnt down and all goods commandeered. Roberts also warned the non-combatant burghers that they would have to inform the British of any fighting Boers living on their farms or else they would be considered helpers of the enemy (Raath & Strydom 1999:157-158). This proclamation obligated non-combatant burghers to act as spies, and due to a further proclamation issued on the 24th October 1900 stating that property and goods would be destroyed if sniping did not stop, non-combatant Boers were coerced into scouting duty in and around their farms (Raath & Strydom 1999:159).

Pretorius⁴⁵ (2000:1-2 of 10) asserts that Lord Roberts was abiding by the laws of the Hague Convention of 1899 when the British retaliated with farm burnings due to Boers firing at British troops under white flags. Evans⁴⁶ (2000:173 of 807) confirms Pretorius’ sentiments, stating that private property would be protected unless “its destruction or confiscation was imperatively demanded by the necessities of war”. Raath and Strydom (1999:159), however, add that coercing the non-combatant burghers to participate in military operations against their own country defied Article 44 of the Hague Convention, and also legally gave the British permission to impose hardships on the population.

Any pressure on the population of occupied territory to take the oath to the hostile power is prohibited – **Article 45 of the Hague Convention of 1899** (International Committee of the Red Cross 2017)

Lord Roberts’ proclamation in March 1900 stated that burghers who did not play a prominent part in the war could surrender and take the oath of neutrality, and in return, the British would not take their property. In other words, the burghers were threatened with repossession of their own property if they did not lay down their arms. This

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⁴⁵ Fransjohan Pretorius is a professor in History at the University of Pretoria and has written or edited numerous books about the Anglo-Boer/South African War.

⁴⁶ Martin Marix Evans is a publisher and author whose subject matter concerns historical events.
proclamation went against Article 45 of the Hague convention of 1899 as pressure was placed on the burghers to take the oath to the hostile power (Raath & Strydom 1999:160).

Family honours and rights, individual lives and private property, as well as religious convictions and liberty, must be respected. Private property cannot be confiscated – Article 46 of the Hague Convention of 1899 (International Committee of the Red Cross 2017)

Pillage is formally prohibited – Article 47 of the Hague Convention of 1899 (International Committee of the Red Cross 2017)

Both Article 46 and Article 47 forbid looting, which Lord Roberts approved of under the “scorched earth policy” in June 1900. This policy was a result of Boer attacks, and the consequence was that farmhouses within a radius of 16 miles (approximately 25 km) of these attacks had to be destroyed. In September 1900, the policy was elaborated on by including the removal and destruction of food supplies (Pretorius 2000:2 of 10).

The enforcement of the scorched earth policy is demonstrated in Feast of the Uninvited when Martie witnesses her neighbour’s farm on fire. In an altercation with Captain Brooks, Martie asks the captain why the British are destroying everything. Captain Brooks explains that the reason for the destruction is to stop the women on the farms from feeding the Boer forces. Martie is flabbergasted by the captain's logic and says, “Do these women feed them houses and furniture, crockery and pianos, and cats, for that matter? ... I think you like it” (Feast of the Uninvited 2008: episode 4 [36:39-37:20]). Martie’s statement that she thinks the British troops like destroying property coincides with Raath and Strydom’s (1999:161-162) assertion that the British troops and military assistants disrespected lives, rights and properties, which defied Article 46 of the Hague Convention of 1899.

3.2.5 Learning and the arts

Patterson47 (1957:218) uses the term “Bible education” to refer to the schooling that the Boer children received well into the nineteenth century. This Bible education also included Christian National Education, the form of instruction that was implemented by State

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47 Sheila Patterson was a British social anthropologist who specialised in race, immigration, and race and ethnic relations.
As a predominantly farming population, the Boers saw no use in enforcing worldly education.

The Bible, particularly the Old Testament, formed the foundation of the Afrikaner, who viewed the world, history, and all occurrences through a lens of religion and scripture. All decisions stemmed from the Bible’s laws and commandments (Oliver 2006:1477). Anything that challenged the Afrikaner’s biblical upbringing was considered “English” or the “antichrist” (Weilbach & Du Plessis 1882:24).

Patterson (1957:220) uses the phrase “at the mother’s knee” in reference to informal religious instruction being received by Boer children. This coincided with the “notion of an idealised Afrikaner womanhood”, a woman that was a successful housewife who could bake, clean, and look after the children (Brink 1990:1 of 7).

The character of Gesiena van Wyk in Feast of the Uninvited can be described as a spinster who represents the opposite of an “idealised Afrikaner womanhood”. Gesiena’s value in society is not based on motherhood but rather on an education. Her views are, however, rejected by the other women in her family, as is made clear in her monologue that she sarcastically delivers to Martie van Wyk: “I’m educated, went to school in the Cape, and picked up strange notions. Never got a husband because I thought I’m too good for any man around here, and because I have some learning and a piano I can play” (Feast of the Uninvited 2008: episode 1 [37:10-37:51]).

After Petrus is welcomed into the Van Wyk family, it is Gesiena (the most educated member of the family) and Grandfather Daniel’s (the patriarch of the family) duty to educate him on the history and reasons for resistance concerning the Boers (Feast of the Uninvited 2008: episode 3 [11:00-11:56]). This scene reiterates the notions of a biblical upbringing and a Christian National Education (Patterson 1957:218).

3.2.6 Spirituality

In the nineteenth century, religion was the focal point of the Afrikaner nation, with emphasis being placed on the Old Testament (Oliver 2006:1473-1474). A family-focused biblical practise served as the norm of most households and shaped the lifestyle and
worldview of the Afrikaner. *Huisgodsiens*\(^{48}\) consisted of family prayers and worship led by the patriarch of the family (Keyter 1940:86).

In *Feast of the Uninvited*, Grandfather Daniel serves as the patriarch who leads the family in prayer and biblical enrichment. In episode 1 (*Feast of the Uninvited* 2008:39:22-40:05) he urges his family to “believe like children, persist in prayer, and beseech God to help …”. When the educated Gesiena argues that the British will also be praying, Grandfather Daniel reasons that “… Our God will turn his face against injustice. Whoever is against us cannot be greater than our God”.

Even though he is a fictional character, Grandfather Daniel’s reasoning resonates with many accounts recorded in *War without Glamour* (Hobhouse 1924). Johanna Rousseau (cited in Hobhouse 1924:92), in response to a conversation with Captain Fisher, states that the same God who raised their Afrikaner nation is also able to strengthen them further in their plight.

Religion is said to have preserved the Boers during their times of suffering (Van Heyningen 2013:270). Mrs de Kock (Hobhouse 1924:21) writes that only the power of God sustained her during her times of suffering during the war, and Mrs A.M. van den Berg and Mrs Viljoen claim that God provided them with strength to survive the camp conditions (Hobhouse 1924:31, 62).

However, Van Heyningen (2013:270) states that the long years of war and immense suffering, tested the faith of many Boers. Mrs Viljoen (Hobhouse 1924:64) proves van Heyningen’s statement in writing that “… we found it hard to say: ‘Thy will be done’ “.

Du Plessis included the experience of losing one’s faith, in the narrative of *Feast of the Uninvited*. The once faithfully steadfast Grandfather Daniel begins to deny God after the war. The many prayers, children’s funerals, and prayers conducted by Grandfather Daniel takes a toll on his faith. In Grandfather Daniel’s last prayer, he concludes that God does not exist, and if he does he is “a gobbler of children’s souls” (*Feast of the Uninvited* 2008: episode 6 [19:30-21:45]).

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\(^{48}\) Home devotions
Finatjie Minter, the youngest daughter of the Minter family, is represented in Feast of the Uninvited as a forecaster, much like Siener van Rensburg. Finatjie would dream the deaths of children before they occurred, referring to the dead children as “singing”. This sounds like a beautiful fictitious addition to Du Plessis’ storyline, but Johanna Rousseau’s written experience confirms the “singing” as a truth, which is better said in her own words:

One little boy asked his mother to come with him to church quickly; he said ‘They are singing already’. Then turning to his baby sister asleep said: ‘You come too.’ Then he folded his hands comfortably and stopped breathing. After the mother laid him out, she found the baby was also dead. (Hobhouse 1924:96)

The moments of faith being tested by mothers, and of that depicted in the narrative of Grandfather Daniel, is echoed in the factual account of A.D. Luckhoff, a minister in the concentration camp at Bethulie. In his diary, Luckhoff writes about feeling overwhelmed by the deaths in the concentration camp, which hampered his ability to pray. Luckhoff describes his heart as being laden with lead and admits that the horrifying experiences in the camp dampened his faith and resulted in a spiritual and psychological breakdown (Britz 2007:37-39, 43).

3.2.7 The world of the play

The world of the play is singlehandedly summed up in Martie’s recollection:

They will go on about the measles, but will they say anything about the hunger? They will tell you about pneumonia, but will they tell you about the conditions on the open veld? Up to 16 people to the tent. I saw my child die. I saw hundreds of children die. I saw them buried here in only a blanket. I saw these graves get shallower because there was no time to dig deeper. Do you think these graves have only one body in it? You think they dared count carefully? They killed us with neglect. We didn’t ask to be herded like cattle to this death trap. The children. What harm have they done? (Feast of the uninvited 2008: episode 5 [06:06-07:22])

The characters in Feast of the Uninvited live in a harsh economic, social, and political world. This world is a fearful place dominated by sickness, death, silence, betrayal, and tested faith. In the concentration camp the characters are condemned to living in an
overpopulated space surrounded by suffering. Furthermore, all the characters are victims of an unjust war. What should have served as a refugee camp ended up becoming a concentration camp that many compared to a prison. Martie states that if the women and children had been left on their farms, unnecessary suffering and deaths could have been avoided (*Feast of the Uninvited* 2008: episode 5 [06:00]).

Emily Hobhouse listed the misery of camp conditions when she arrived in Bloemfontein in 1901. Hobhouse (cited in Brits 2016:51) notes that there were no candles, soap, or mortuary tents. Tents were overcrowded, the camp was ridden with flies, wood was scarce, and the limited water was dirty. This is the world in which the characters of *Feast of the Uninvited* find themselves.

Now that the historical timeframe of the time in which *Feast of the Uninvited* plays off has been outlined, with the circumstances of the fictional story world, the emblematic features of the two chosen fictional female Afrikaner characters from the series will be revealed by following Thomas’ (2009:168) *Character* section.

### 3.3 Character Analyses

To reveal the emblematic features of the selected characters, the case studies will include the objectives, actions, adaptations, conflict, willpower, values, personality traits, complexity, and relationships of the selected characters (Thomas 2009:169). The aim of the case studies is to reveal the selected characters’ objectives (the goals the characters want to achieve), the characters’ strategies (how they plan to achieve the goals), and the characters’ operations (what physically happens when the strategies are implemented).

#### 3.3.1 Magrieta van Wyk

“Beauty is a curse” (*Feast of the Uninvited* 2008: episode 3 [21:18-23:30])

As a viewer, I am made aware of Magrieta’s beauty, not necessarily by means of a visual cue, but rather via the first episode’s revelation made by a photographer who sincerely praises Magrieta’s beauty and insists upon taking a picture of her for his portfolio (*Feast
of the Uninvited 2008: episode 1 [33:30-34:02]). Throughout the narrative, the journey of Magrieta’s beauty will be followed, which provides the bases for all her major defining incidents.

An encounter between Magrieta and her aunt Gesiena leads to the chuckle-inducing quote, “Even if you are married, one doesn’t say it and one doesn’t write it”. The shocking “it” Gesiena is referring to is an innocent kiss on the neck, a desire of Magrieta’s husband, Daantjie; in a letter sent to his beautiful wife, hand-written in the war fields (Feast of the Uninvited 2008: episode 2 [02:50-03:26]).

Gesiena’s response may seem comic today, but during the late 1800s, although living a rural lifestyle, Victorian standards were maintained in Boer households, thereby making even a comment about kissing between a husband and wife an unheard-of concept (Ross 2006:36-37). This implausible concept helps the viewer to understand the shocking incident which follows, as well as the shocking response to the incident.

Daantjie van Wyk, Magrieta’s husband, fakes his death to avoid the suffering of war, while maintaining the dignity of not being referred to as a coward by his family. After she receives the news of her husband’s “death”, Magrieta describes an emptiness within her body, a longing for her husband that is “deeper than tears” (Feast of the Uninvited 2008: episode 2 [24:43-24:54]).

The women of the farms had the baton passed on to them from the men to sustain the farms while the men were fighting in the war (Feast of the Uninvited 2008: episode 2 [01:30-01:47]). The women were prepared for any form of attack or threatening situation whilst alone on the farms. Magrieta assures the viewer of the women’s competence as they could handle weapons, had plans in place, created secret signs and, above all, the dogs’ barking would alert them (Feast of the Uninvited 2008: episode 3 [24:24-24:50]). But, there came a night when the dogs did not bark.

Late one night the viewer gets transformed into a fly on the wall in Magrieta’s bedroom, where one of the dogs accompany her. An uneasy sensation sets in when an intruder with a disguised face sneaks in through Magrieta’s window. The dogs do not bark, which sets Magrieta’s uneasy instinct at ease. The viewer is also set at ease once it is revealed that
it is Daantjie who is sneaking in for supplies. The tables turn very quickly, though, as within a few moments of beholding his beautiful wife, Daantjie decides to satisfy his physical desires. Magrieta is, unknowingly, raped by her husband who hides his face. The dogs did not bark because they knew Daantjie (Feast of the Uninvited 2008: episode 3 [25:50-30:00]).

A recorded narrative of Mrs de Kock (Hobhouse 1924:20) gives the reader the idea that women endured sleepless nights to ensure safety. Mrs de Kock describes an incident of her travels to the camp, where a couple of British soldiers attempted to get on to their truck but were shortly after removed by higher authorities. A similar incident is recorded by Mrs Viljoen (Hobhouse 1924:65), who refers to feeling nervous at night after not knowing the intent of a British soldier who was caught and chased out of a woman's tent. Mrs Viljoen's exact words are, “what his intentions were I cannot tell”. Van Heyningen (2013:111) confirms that fear was the central reaction expressed by the women's accounts of their journeys to the camp.

Mrs de Kock's statement of “we were in danger of assault” after such an intrusion, suggests that rape could have been a hidden epidemic. The term “hidden epidemic” is used by Peterman, Cohen, Palermo and Hoov (2011:1 of 8) to describe how little is known about the scale and effect of sexual violence during war. Antjie Krog⁴⁹ (UFSlive 2015) confirms the above sentiments after analysing 24 incidents of sexual violence which occurred during the Anglo-Boer/South African War. Krog asserts that this small cluster of data supports the notion that these incidents were more widespread and regular than reported. This poses the question, Why were there not more incidents of rape recorded during the Anglo-Boer/South African War? The rape of the fictional Magrieta van Wyk provides interesting insights.

Another narrative from Johanna Rousseau (Hobhouse 1924:93) also attests to attempted rape, when a woman named Cathatina van Vuuren told her that one night a member of the British troops tried to get into her tent three times to “molest” her, but her calls for help chased him away every time.

⁴⁹ Antjie Krog is a South African poet, academic, and writer.
The chilling scream of Magrieta bids the entry of her mother, Dorothea, and aunt Gesiena into her room, and upon realising that a rape had just occurred, they hysterically utter that “It didn’t happen! This thing didn’t happen!” (Feast of the Uninvited 2008: episode 3 [30:00-31:08]). The viewer immediately connects the denial of Magrieta’s rape with the attitude revealed previously by the reaction to Magrieta’s love letter. It is confirmed to the viewer that this group of Afrikaner women never allude to topics of immorality or matters of a sexual nature. Van Heyningen (2013:111) sheds insight on the matter by stating that not only was the norm of that time to not discuss or disclose occurrences of rape and assault, but that it is also difficult to decipher documents that suggest “unmentionable incidents”.

This unmentionable incident changed Magrieta’s perception of herself. This “animal lust”, as referred to by the narrator, “is the destroyer of beauty” (Feast of the Uninvited 2008: episode 3 [28:50-29:05]). The once innocent sentiment, one of her defining characteristics of herself, of being beautiful, was in a moment turned into a negative self-loathing and self-defining sentiment of, “Beauty is a curse. My curse was all over my skin, pretty eyes, hair, body” (Feast of the Uninvited 2008: episode 3 [21:18-23:30]).

The narrator asks Magrieta forty years after the war why people, like herself, are unwilling to talk about their suffering, indirectly referring to her rape incident – the same question pestering the viewers’ inquisitive thoughts. A slight smirk appears on Magrieta’s face, followed by the words, “They give up. They couldn’t understand them. People live in different times. They’re only interested in that” (Feast of the Uninvited 2008: episode 6 [02:26-03:07]). Peterman et al. (2011:2-3 of 8) states that it is not surprising that there is little clarity regarding wartime cases of sexual violence, considering that few people want to “think about it, talk about it, or read about it”. If this is true, then Magrieta hit the nail on the head with her answer.

A historical moment ensues when a column of British troops arrives at the Van Wyk farm under the order of Lord Roberts to implement the scorched earth policy. Captain Philip Brooks’ initial interaction with the women of the house involves their elderly grandfather being violently man-handled. This sparks a powerful outrage representing a vocal choir of protectors, especially from Magrieta, who promptly responds with, “Do officers of Her Majesty forget their manners? ... do you find pleasure in having this old man, who is
obviously in pain, stand in your mighty presence?” The captain is so taken aback by Magrieta’s presence that he informs the rest of his men to spare the house for the night and rest. This small gesture plants a seed of hope in the hearts of the women of the house (Feast of the Uninvited 2008: episode 4 [11:45-12:30]).

The women of the house are aware of their fate involving the scorched earth procedure but implement a strategy with the hope of perhaps being spared from the horrific event (Feast of the Uninvited 2008: episode 4 [21:16-21:48]). The concept of not wanting to go down without a last strategic effort reminds me of Mrs de Kock’s recorded experience wherein she describes the day a British troop arrived on her farm to implement the scorched earth policy. Beyond her initial nods of compliance, she eventually became a force to be reckoned with by demonstrating strong resistance. Mrs de Kock decided to sit on the trunk containing all her family’s valuable items which the troop wanted to confiscate. She states that she was forcefully parted from the trunk and describes that incident as a “fierce struggle”, where the trunk was “wrenched” from her, which was difficult for her considering she was “half-starved and in ill-health” (Hobhouse 1924:20).

Emily Hobhouse was very vocal about her thoughts concerning British officers. Besides describing them as “crass” and “ignorant”, Hobhouse states that it was considered unusual when an officer did behave like a gentleman (Brits 2016:55). A.M. van den Berg (Hobhouse 1924:24) attests that even though she was sick, spoke gently, and begged for her house to be spared when the British troops arrived, she was told that it must be burnt: “… The flames rose up instantly … I stood looking at it – no pen can write that was in my heart”.

The Van Wyk women’s plan is to invite Captain Brooks to dinner with the hope of perhaps saving some of their valuables from destruction. They continue with the plan even after being warned by Grandfather Daniel not to stoop before their enemy. The key to getting Captain Brooks to agree to attend the dinner involves Magrieta inviting him: “He’ll come. We’ll ask Magrieta to invite him” (Feast of the Uninvited 2008: episode 4 [21:55-22:16]). When reflecting on Gesiena’s instigation of this plan, Martie attests to this mindset of the women when she says that, “That’s humankind for you … she [Gesiena] of all people knew that that Englishman would follow Magrieta like a dog” (Feast of the Uninvited 2008:
The women acknowledge that *Magrieta’s* beauty is the security required to execute their plan.

The viewer witnesses *Magrieta’s* hesitancy in her body language when approaching *Captain Brooks*. *Magrieta* introduces herself making it clear that she is a widow whose husband died on the battlefield, then turns her back on the captain, avoiding eye contact, and adds that, “We know the circumstances are rather strange, Captain, but the women of the house have asked me to invite you for dinner tonight. They would appreciate it if you could find the time”. *Captain Brooks* agrees with her that it is a strange request and demonstrates the same hesitance as *Magrieta* with, “but … but”, followed by, “… it will be an honour. Yes, I'll come” (*Feast of the Uninvited* 2008: episode 4 [22:46-24:00]).

The narrator confronts *Captain Brooks* for having the audacity to spend the night on the farm and attend the dinner knowing very well that it would all be destroyed the following morning. *Captain Brooks* responds with, “It was late”, followed by a shameful pause of hesitancy, “I don’t know”. It is now clear to the viewer that *Captain Brooks* made such unethical decisions because of his infatuation with *Magrieta* (*Feast of the Uninvited* 2008: episode 4 [22:20-22:45, 24:24-24:45]).

As predicted by the women, *Captain Brooks* follows *Magrieta* “like a dog” to the dinner table. An opening speech welcomes the captain, followed by long embarrassing pauses that do not seem to faze the captain, who cannot keep his eyes off *Magrieta* who, although feeling his eyes on her, continues to look down (*Feast of the Uninvited* 2008: episode 4 [27:55-28:37]).

*Martie*, who refused to attend the dinner, notes that *Magrieta*, who is known to be outspoken, became quiet that night with the captain, and warns the viewer that “when a woman grows quiet with a man, you just watch” (*Feast of the Uninvited* 2008: episode 4 [15:51-16:14]). A confrontation instigated by *Martie* ensues (which will be discussed in further detail later). The crux of this confrontation in *Magrieta’s* analysis is that the captain is asked the reasons for this policy that will ensue. *Captain Brooks* confidently states that due to cases of murder and rape occurring on the farms, women must be transported to concentration camps for their own safety (*Feast of the Uninvited* 2008: episode 4 [38:15-39])

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Van Heyningen (2013:111) confirms that women were in danger of sexual assault during the Anglo-Boer/South African War, but that the British swept it under the carpet.

_Magrieta_ breaks her silence after hearing _Captain Brooks_' argument and with an exasperated tone declares, “Well, you were too late for me!” upon exiting the room. Without using the word “rape”, a dumbfounded _Captain Brooks_ asks the women, “Has she been …?” The teary women grow silent and bow their heads (_Feast of the Uninvited_ 2008: episode 4 [38:32-38:53]).

It is interesting to the viewer to note that the word rape is never used when characters refer to _Magrieta_'s “incident”. Antjie Krog (_UFSlive_ 2015) states that through her analysis of reported rape cases during the Anglo-Boer/South African War, herself and researchers in the field have noted that there was not common terminology dedicated to the word rape. Krog also notes that during an era encapsulated in Victorian values, it was off-limits to refer to sexual organs. It is thus a profound moment for _Magrieta_ to confess her rape, surrounded by a sea of silenced women, even though she only suggests the incident rather than using the term rape.

The captain confesses to the narrator that the news of _Magrieta_'s rape horrified him since “she [Magrieta], in the candlelight looked so clean and so untarnished and so fragile” (_Feast of the Uninvited_ 2008: episode 4 [42:18-42:46]). Although _Magrieta_ regards her beauty as a curse, it has created an occasion for _Captain Brooks_ to realise the harm the British were inflicting on Boer women. To temporarily cover his embarrassment the captain grants the women their request to be escorted to the concentration camp without having to witness the destruction of their beloved farm and animals (_Feast of the Uninvited_ 2008: episode 4 [42:48-42:58, 38:53-39:42]). The anguish experienced by the women in the concentration camp is unfathomable.

With permission granted by _Captain Brooks_, _Magrieta_ breaks camp curfew. She follows the music from Gesiena’s beloved piano all the way into the captain’s tent. The narrator points out the selfishness of this infatuated gesture from _Captain Brooks_: “When you sent your sentimental tinkling piano sounds into that night did you think at all … you thought only of reaching Magrieta van Wyk’s pretty ears”. The narrator offers a convincing perspective to the viewer by stating that this “subtle love call” of the captain was a mockery
of the camp circumstances, as at that moment suffering was being contradicted with untimely beauty (Feast of the Uninvited 2008: episode 5 [15:54-16:48]).

The viewer disregards this untimely beauty, this inappropriate gesture, and the captain’s besotted perspective when we realise how significant this interaction is for Magrieta. Upon arriving at Captain Brooks’ tent, Magrieta insists that he should keep playing the piano, otherwise she will have to leave. Captain Brooks reassures her that he will keep both his hands on the piano. There are two plausible reasons for Magrieta’s request – by having the captain keep his hands occupied her safety is ensured, as well as the deflection of rumours of inappropriate conduct circulating the camp. In an outburst of truth, Magrieta’s silence is broken. For the first time she openly confesses to Captain Brooks, “I carry a rape child in me!” (Feast of the Uninvited 2008: episode 5 [16:50-18:13]).

Magrieta’s family, being aware of her whereabouts, keep their disapproval of Magrieta’s excursion to themselves. Magrieta deciphers her family’s silent stares as their way of respecting her rape-child-carrying status. Magrieta despises gaining respect from the women around her by means of sympathy. The women strongly disagree with Magrieta’s conduct, and Magrieta is aware of it but states that she reached a point where she simply did not care anymore. The viewer witnesses this shift in Magrieta’s attitude when shortly after the death of Martie’s daughter, Magrieta continues to follow the piano music to Captain Brooks’ tent regardless of her sister-in-law’s grief. This silent sympathy from the women drives Magrieta into trusting Captain Brooks as a confidant (Feast of the Uninvited 2008: episode 5 [33:07-33:58]).

The beauty and innocence of Captain Brooks and Magrieta’s relationship is tainted regardless of their efforts to keep it secret. The camp is afloat with rumours that reach beyond the camp to the war fields, describing their relationship as the “hottest romance in the camp”. Daantjie, Magrieta’s “dead” husband, receives this news from the war photographer, who also capitalises on selling the pictures he took of Magrieta before the war. The viewer concludes that not only is Magrieta’s reputation tainted, but a price has been placed on her beauty, tarnishing any self-worth that may have remained (Feast of the Uninvited 2008: episode 6 [04:15-05:10]). We feel the same silent sympathy as
displayed by the women in the narrative towards *Magrieta*. *Magrieta*, who has lost everything, “just didn’t care”.

Towards the end of *Magrieta*’s narrative the viewer finally gets a clear understanding of her internal battle and the reasons for her “I just didn’t care” attitude. This anguish is voiced by *Magrieta*, who experiences it externally as well as internally.

*Magrieta* describes feeling empty and compares the internal feeling externally as “slimy filthiness sucking at every square inch of my skin”. This slimy filthiness destroying her beauty is as overpowering as the land wherein the Boers find themselves. *Magrieta* feels overpowered by marriage, love, family, friends, and the child (*Feast of the Uninvited* 2008: episode 6 [10:00-10:46]).

The silence of the women lingers. *Magrieta* describes feeling her family’s silent eyes staring at her; silent eyes that spoke volumes. All the women, including *Magrieta*, are in a silent agreement about what must happen to the unborn child (*Feast of the Uninvited* 2008: episode 5 [21:40-22:12]).

*Magrieta*’s intentions with the unborn child is made clear to *Captain Brooks* one night, where she admits that the child will be “stillborn” as she “didn’t ask for it … I can’t lie about it … It’s a shame”. *Captain Brooks* warns *Magrieta* that she would be committing murder, to which *Magrieta* replies that “rape is murder”. Regardless of *Magrieta*’s actions, *Captain Brooks* admits that he loved her both before and after knowing her intentions towards the unborn child (*Feast of the Uninvited* 2008: episode 5 [35:18-36:18, 37:02-38:00]).

In the same way that *Daantjie* came in the night, so did the child, who, just like *Daantjie*, *Magrieta* considered dead. *Magrieta* uses the word “torn” to describe the child’s birth. The birth and consequent murder of the child also literally tore *Magrieta* from her family, from God, and from herself. *Magrieta* likens the life she once described as soft, kind, and beautiful as being feasted on to the point of emptiness (*Feast of the Uninvited* 2008: episode 6 [08:40-11:20]).

Dot Serfontein wrote an Afrikaans novel called *Rang in der Straten Rij* (1979). In the novel is a description of the killing of a child conceived from rape during the Anglo-Boer/South African War. This extract gives flesh to what we can imagine *Magrieta* experienced. Antjie
Krog, Serfontein’s daughter, confirms that this work of fiction was derived from a true narrative from a nurse during the war (UFSlive 2015):

I see the tiny hands making fists. The little mouth opening to reach for breath. The little black feet kicking. Then, as if in a dream, I see aunt Bet taking a folded piece of cloth. She presses it down over the little face and keeps it there. The tiny hands grab wildly, the little back making a bowl-like movement. Then slowly everything releases. The child lies motionless. “It was stillborn”, says aunt Bet in her flat voice (UFSlive 2015; cited and translated from Serfontein 1979:172-173).

The play on the word “stillborn” can also be comprehended in an interpretation from the Afrikaans word stil, meaning silent. This occurrence in Magrieta’s life will serve as a silent reminder, as an attempt to save her tarnished reputation and as Dorothea and Gesiena insisted at the start, “It didn’t happen. This thing didn’t happen”.

But it did happen. The “stillborn” child could have been an occurrence that Magrieta could have hidden deep inside her as she was encapsulated in silence by all the people in her life, except that that could not happen as Daantjie decided to return from the grave. Everything that could have been forgotten, swept under the rug, all resurfaced in the form of Daantjie van Wyk to torment Magrieta for the rest of her life (Feast of the Uninvited 2008: episode 7 [19:06-19:15]).

Daantjie, who spins an elaborate story about his bravery in the war to protect his cowardly self, sees Magrieta in a different light upon his return; a light which is cold. Daantjie refers to Magrieta as a “bitch on heat and a whore”. Daantjie rapes her as he finds it fit to treat her as he sees her (Feast of the Uninvited 2008: episode 7 [19:16-22:46, 29:56-32:00]).

Magrieta, who went from being ravishing to being ravished, goes along with Daantjie’s verbal and physical abuse as she considers her actions a debt she can never repay. The viewer expects to witness weakness in the form of tears and screams, but Magrieta displays a new wave of strength. Emily Hobhouse (cited in Brits 2016:64) sums up the women of the concentration camps as either scared, paralysed, dissolved in tears, mute or dry-eyed. Magrieta refuses to let Daantjie see her pain. She does not allow him to see or feel her tears when he rapes her (Feast of the Uninvited 2008: episode 7 [32:11-32:26]).
Magrieta grows old as a bitter woman resenting Daantjie. Daantjie asks her who they would have been if the war had not come, to which Magrieta replies, “Ourselves … our untested selves” (Feast of the Uninvited 2008: episode 7 [42:40-43:25]). The curse of Magrieta’s beauty tested her resilience as a “widow”, rape victim, murderer, lover, and Boer. Her internalised torment of losing herself – her beauty and innocence – left her a hollow and bitter person. It inflicted self-harm and punishment, a burden which she feels she deserves to carry with her. Therefore, Magrieta never broke this curse because she chose to remain a compliant Boer woman and wife, concluding that “death will close that book” (Feast of the Uninvited 2008: episode 2 [04:30-04:40]). Although Magrieta is not a coward, she does choose to endure her reality in silence.

3.3.2 Discussion: Magrieta van Wyk

Magrieta is a passive character whose objectives and values are defined by the society wherein she finds herself. Magrieta says several times that “beauty is a curse” (Feast of the Uninvited 2008: episode 3 [21:18-23:30]). Her beauty leads to three conflicts; namely, her rape and pregnancy, her relationship with Captain Brooks, and her ‘dead’ husband, Daantjie’s, return.

Magrieta’s rape is an unmentionable incident and encouraged as such by her family, ie: “This thing didn’t happen” (Feast of the Uninvited 2008: episode 3 [30:00-31:08]). Magrieta and her family are in a silent agreement about what will happen to the child: “The child will be ‘stillborn’” (Feast of the Uninvited 2008: episode 5 [35:18-36:18, 37:02-38:00]). Magrieta’s actions and values are rooted in her family’s expectations.

When the relationship between Magrieta and Captain Brooks is revealed to Magrieta’s family, we experience a shift in Magrieta’s values as she describes herself as simply not caring anymore (Feast of the Uninvited 2008: episode 5 [33:07-33:58]), although she felt the stares of contempt from her family. It is noteworthy that Magrieta does not necessarily “act” to circumstances within her environment, but rather “re-acts”. As soon as Captain Brooks has established a confiding environment for her, she gains the trust to admit that she has been raped. She uses the word and not deny the incident as suggested by her family.
The “stillborn” child could have been an occurrence that Magrieta could have hidden deep inside her as she was encapsulated in silence by all the people in her life, except that that could not happen as Daantjie decided to return from the grave. Everything that could have been forgotten and swept under the rug, resurfaced in the form of Daantjie van Wyk to torment Magrieta for the rest of her life (Feast of the Uninvited 2008: episode 7 [19:06-19:15]).

Magrieta decides to put up with Daantjie’s verbal abuse as a form of debt that she can never repay. This action leads to immense bitterness towards herself and her husband (Feast of the Uninvited 2008: episode 7 [32:11-32:26]).

3.3.3 Martie van Wyk

“No traitor shall ever see me cry” (Feast of the Uninvited 2008: episode 3 [41:57-44:00])

Martie van Wyk is displayed as an active female character, as opposed to Magrieta’s passive tendencies. In this case study, I will explore her character as a patriotic, consistent, dynamic, forthright, self-governing, and strategic woman.

The viewer experiences the intensity of Martie’s outspoken and strict religious views from the start of the series. When Gesiena van Wyk, Martie’s sister-in-law, brings a piano into the dining room of the Van Wyk home, Martie does not hesitate to voice her revolt towards the instrument by referring to it as “the devil’s instrument”, “a worldly instrument”, and “a golden calf”, insisting that the piano is the source of sin and temptation (Feast of the Uninvited 2008: episode 1 [36:53-38:11]). The piano incident is an example demonstrating Martie’s convictions and stern attitude to the viewer.

Strong patriotism towards the plight of the Boers is the driving force behind Martie’s principles. When her husband, Wynand, insists on not going to war because he believes the Boers are fighting a losing battle, Martie threatens to kill him. The same sentiments are reiterated by Danie, Wynand’s brother, who Martie makes sure escorts her husband off to war to keep him in line (Feast of the Uninvited 2008: episode 3 [13:07-13:30]).

Martie’s patriotism is echoed in Mrs Roos’ narrative (Hobhouse 1924:110). Mrs Roos states that even though it was difficult to send loved ones into the battlefield, “... we had
no alternative but to bid goodbye to our fathers, husbands, sons, brothers and friends, perhaps for ever; for all must go and fight for that which was the pride of every true Afrikaner, their independence”.

Upon seeing smoke coming from her neighbour’s farm, Martie rallies her domestic worker Siena and her daughter, Driena, to gather items from the house and get the cart ready so they can flee from the British troops. Before leaving the house, Martie takes two bottles of brandy that she has tampered with, one containing poison and the other a strong laxative (Feast of the Uninvited 2008: episode 3 [38:00-39:25]).

Likely reasons for Martie’s decision to flee can be gained from the narrative of Geziena Willemina Joubert (Hobhouse 1924:80), who listed her three reasons for fleeing from the British troops. The first was to protect herself, because she had heard rumours of troops harassing women. The second was because she saw it as an opportunity to protect some of her young cattle. Thirdly, by fleeing, it was her form of protest against having to abide by English rules.

Martie is overcome with tears as they are fleeing into the field. It breaks her heart knowing that her family heirlooms, embroidery, and memories are being destroyed. Martie’s strength is demonstrated as she dries her tears when two members of the British troop catch up to them, stating, “No traitor shall ever see me cry” (Feast of the Uninvited 2008: episode 3 [41:57-44:00]). Johanna Rousseau’s narrative gives insight into Martie’s statement. Mrs Rousseau, when confronted by the British, bitterly stated, “My tears are too holy to be shed before such as you. God knows what we feel and this is quite enough” (Hobhouse 1924:91).

One of the men approaching Martie is an Afrikaner serving the British military, and therefore identified as a traitor. The viewer very quickly realises that Martie has no patience for traitors as she uses terms such as “scum” and “pig” to describe them (Feast of the Uninvited 2008: episode 3 [41:19-41:38, 44:23-44:43]). Mrs de Kock (Hobhouse 1924:27), like Martie, states that she found it distressing to find out that their guide to the concentration camp was a Boer who had given himself up to the British and was now supporting their cause.
Martie describes herself as “difficult” when refusing to follow British-troop orders. Her active actions are retold with the words, “What did they expect me to do? Lie down so they can cut my throat?” (Feast of the Uninvited 2008: episode 3 [37:38-37:50]). Martie tries to grab her rifle at her feet in protest and is stopped by a troop who discovers the bottles of brandy in the same location. Although Martie sternly warns the man not to drink it, he bombastically takes a few swigs at the drink that contained the laxative, which immediately has him on his knees. Martie uses this opportunity to grab the rifles, the Tommie’s50 boots and the horses, leaving the troop stranded and buying herself time to flee and warn the other women at the Van Wyk’s farm (Goedgedacht) (Feast of the Uninvited 2008: episode 3 [45:20-47:30]).

Upon arrival at the farm, Martie’s plan of action is to kill the men when they arrive. The women convince her to rather hide in the attic and an estranged family member, Greeff, assists in hiding the stolen horses, boots, and rifles. The viewer sees Siena, the domestic worker, fleeing. Eventually, the whole British troop and their captain, Philip Brooks, arrive at the farm and go in search of Martie. Martie’s vengeful side is presented when Greeff rats her out to the troop, whereupon Martie yells, “I will get you back, bastard!” (Feast of the Uninvited 2008: episode 4 [03:00-04:50, 10:26-11:16, 13:17-13:33]).

Martie keeps her composure stern and fierce when questioned by Captain Brooks, and exclaims, “My name is Martie van Wyk and I didn’t poison any pig”. Obviously, Martie looks like a liar, but luckily the Tommie vouches for her by saying that she did warn the man not to drink it. Martie never takes direct responsibility for the poisoning of the man and nonchalantly states, “I left the choice to the Lord” (Feast of the Uninvited 2008: episode 4 [11:58-15:03, 16:17-16:41, 17:13-18:16]; episode 3 [39:45-39:50]).

Martie views the dinner incident as a hypocritical venture undertook by the women of the house. Along with Grandfather Daniel, who warns the women not to stoop to the level of their enemy, she refuses to attend (Feast of the Uninvited 2008: episode 4 [21:55-22:16]).

Martie overhears the conversation at the small feast and points out the irony of Captain Brooks’ prayer, “Lord, what we are about to receive, make us truly thankful”. It is the last

50 British troop member
straw for Martie after hearing the captain playing the piano: “I thought ‘You lot may grovel before that captain, and Grandpa Daniel can pray ‘til he’s blue in the face, but I am not going to take it one second longer! Not one second!’ ” (Feast of the Uninvited 2008: episode 4 [27:47-28:22, 32:45-34:26]).

Martie, fuming with anger, completely loses her temper. She grabs a pistol, making her way into the dining room, and aims it at Captain Brooks. She forces him to tell the women what it is they are in fact about to receive. Martie brings logic to this display of hope by the women of the house. She shames the captain for attending a dinner in a house that would be destroyed the very next day, and shames her family for fraternising with the man who destroyed her home only a few hours earlier. Martie never apologises for her outburst at this small feast. Forty years later she states, “I lost my temper. After such a day, what do you expect!?" (Feast of the Uninvited 2008: episode 4 [34:27-39:13]).

Martie is the only character that sheds light to the viewer on the horrific conditions of the concentration camps. Compared to a silent Magrieta, who stated that there were no words to describe it, Martie is determined to argue that it did happen and that it is “not just a rotten memory” (Feast of the Uninvited 2008: episode 5 [04:36-04:49, 05:39-08:38]).

Finatjie Minter, the little girl who would dream the deaths of the children right before it happened, has a dream about Martie’s daughter, Driena. An infuriated Martie, who refuses to accept this predictive truth, responds by giving Finatjie a hiding before being stopped by Magrieta. Martie is in denial until exasperatingly uttering, “She’s never been wrong, the little Satan!” (Feast of the Uninvited 2008: episode 5 [23:10-24:13]).

The viewer gets a first-hand look into the personal experience of losing a child through the character of Martie. The once strong woman is stricken with grief at the death of her daughter. Although there are many stories of children’s deaths in the camps, usually in the form of a statistic or a sad photograph, witnessing Martie become momentarily passive brings about a heart-felt occurrence (Feast of the Uninvited 2008: episode 5 [24:16-24:25]).

Martie cannot fathom the logic behind her daughter’s death. She asks, without answer, “… what did little Driena do to them?” (Feast of the Uninvited 2008: episode 5 [32:55-
This same cry was uttered by many mothers in concentration camps, as expressed by Mrs A.M. van den Berg in her recollection:

It was fearful to see the sickness in the camps at that time. On the 16th of May my grand-daughter Martje got measles. June 16th the mother and June 18th Baby also took measles, July 1st the baby and July 8th the mother both died of this sickness. Ah! Those months of June and July! Never shall I forget them … I cannot describe the misery. (Hobhouse 1924:29)

Martie cannot find planks for a coffin in which to bury her daughter and refuses to have her child buried in a blanket under heavy soil. This is the first instance where Martie does not have a strategy in place, and instead cries while clutching onto her daughter’s body, overwhelmed with grief and hatred (Feast of the Uninvited 2008: episode 5 [31:48-31:55]).

Martie’s only display of passive defiance ignites action within the women around her. Gesiena marches with a mob of women in the dead of the night towards Captain Brooks’ tent where he keeps Gesiena’s beloved piano. When spotting the guards, one woman holds one of them in a headlock while Gesiena aims a rifle and confidently informs him, “We want to negotiate” (Feast of the Uninvited 2008: episode 5 [35:00-35:15, 36:23-36:37, 36:50-37:00]). The guards are physically kept quiet by the women while Gesiena enters the captain’s tent, proclaiming, “This is my piano!”. Without a word and overwhelmed with anguish, Gesiena starts dismantling her piano, thereby permanently silencing it. She exits and the women let go of the unharmed guards and march back to their tents. Gesiena kneels next to Martie, who is sleeping next to her daughter’s body, and whispers, “I got you your planks, Martie” (Feast of the Uninvited 2008: episode 5 [38:08-41:10]).

The Van Wyk family walks to the already overcrowded camp burial grounds, carrying the piano-plank coffin. Martie’s face is laden with hatred as she looks down at the coffin and says, “May the wrath of God descend on those who did this to you, my child” (Feast of the Uninvited 2008: episode 5 [42:48-42:57]).

Gezina Willemina Joubert (Hobhouse 1924:83) describes her son’s burial in her testament of the war. There were seven bodies that had to be buried on the day and Mrs Joubert was given six yards of linen to wrap her son in. She recalls an officer named Van Graan mocking the grieving mothers on the day of the burial. The mud-covered bodies were
transported from the mortuary in small carts. The families had to walk behind the coffins all the way to the burial grounds, where each body was placed within a grave. Mrs Joubert makes it clear that there was no respect for the dead.

Johanna Rousseau (Hobhouse 1924:94-95) experienced the same disrespect Mrs Joubert describes. Mrs Rousseau insisted on not having her son’s body sent to the mortuary, which she states was a small stone room without a door, wherein the bodies were placed on the ground and covered in brown blankets. Mrs Joubert made a coffin for her son out of wooden milk containers, with a wreath so that she could identify his coffin from the six others on that day. Mrs Viljoen (Hobhouse 1924:65) confirms that seeing a handful of tiny coffins a day became a familiar sight.

Just like Mrs A.M. van den Berg (Hobhouse 1924:29), Martie also refuses to forget the misery of the concentration camp. Many years after the war, Martie forces Magrieta to go to the concentration camp with her to visit her daughter’s gravesite. Magrieta informs the viewer that people barely returned because they began to forget or simply did not care anymore (Episode 5).

Mrs Viljoen’s recorded narrative confirms that the graveyards represented a “permanent testimony of the evil effects of those never-to-be-forgotten concentration camps” (Hobhouse 1924:65). Martie is so adamant of never forgetting that she carries a jar filled with hooks as a physical reminder that, “They knew what they were doing all along” (Feast of the Uninvited 2008: episode 5 [02:40-03:10]).

Looking over her shoulder, Martie sees Wynand riding towards the burial grounds. Her face is filled with relief until her logic prompts her to question how he got there, and within an instant her face is simmering with anger: “Did he join them?” (Feast of the Uninvited 2008: episode 5 [42:58-44:00]).

Martie asks Wynand what he is doing there. He tells her that he is part of the peace committee because the dying must stop. He is there to bury his daughter in peace, but Martie will not give him that fulfilment as he is a traitor in her eyes. Martie yells and calls Wynand a “betrayer” of his people and a “disgrace” to Driena’s memory. A livid Martie
chases her husband away with a pitchfork and instructs him to never return, even after he insists on explaining his motives (*Feast of the Uninvited* 2008: episode 5 [44:18-47:08]).

*Martie* is vocal about her views concerning the war:

> These murderers deserve nothing but death and you and your kin want to talk peace with them? Why don’t you go and kill as many as you can?! We didn’t ask them to come here and murder our children. Why don’t you go and wipe the scars from this land? My child was innocent and she had to die because of them! And you are too much of a coward to hike them to death for it! Never come near this grave or me! Never! (*Feast of the Uninvited* 2008: episode 5 [45:46-46:33]).

After the war, *Martie* returns to her destroyed home. *Wynand* also arrives with a carriage filled with small livestock, food, and supplies. *Wynand*, ignoring *Martie*’s earlier warning of never coming back to her again, prompts *Martie* to threaten to kill him if he stays. He tells her that she cannot manage alone. *Martie* stubbornly replies that she would rather do it alone than live with the shame *Wynand* brought upon their family (*Feast of the Uninvited* 2008: episode 7 [13:00-13:40]).

*Martie* is a woman of integrity; she means what she says, and she says what she means. She lives the rest of her life as an independent woman who does not accept help from people. After being betrayed by her husband, she has trouble trusting anyone’s assistance. For many years, *Wynand* tries to come back to *Martie*, but *Martie* never allows him to. Forty years after the war, *Martie* confesses that she “would rather burn in hell than forgive” (*Feast of the Uninvited* 2008: episode 3 [36:33-37:38, 41:39-41:48]).

### 3.3.4 Discussion: Martie van Wyk

*Martie* is an active character whose objective and values are defined and maintained by her own standards. *Martie* says that “No traitor shall ever see me cry” (*Feast of the Uninvited* 2008: episode 3 [41:57-44:00]). Patriotism towards South Africa drives *Martie*’s values. Her patriotism leads to her four major conflicts; namely, fleeing from the British troops, her confrontation with *Captain Brooks* at the dinner incident, the death of her daughter in the concentration camp, and her husband being defined as a traitor in her
eyes. It is noteworthy, that unlike Magrieta, Martie’s actions and objectives drive her conflicts.

As an active character, Martie is driven to take action. When she notices the British troops approaching her house to enforce the scorched earth policy, her action is to sabotage two brandy bottles and flee. Her objective is to warn her family on the Goedgedacht farm in time. The conflict that arises is having to answer to Captain Brook’s and the British troops of her actions and face potential punishment (Feast of the Uninvited 2008: episode 3 [41:19-41:38, 44:23-44:43]).

At the dinner incident, which Martie refuses to attend because it undermines her values as she views the feast as hypocritical, she overhears the false pretences in the conversation around the dinner table and loses her temper. Her action is to grab a revolver and her objective is to shame Captain Brooks for having the audacity to attend the dinner and to admit to the women that the British troop plan on burning down the farm and killing the animals the very next morning. The conflict that arises is Martie questioning and finding the lack of logic in the captain’s argument that his actions are a policy that he has to follow through on, and in turn the women’s hope of saving the farm is tarnished (Feast of the Uninvited 2008: episode 4 [27:47-28:22, 32:45-34:26]).

When Martie’s daughter dies in the concentration camp, her action is to hold onto her daughter’s body and insist on planks being found so that she can bury her daughter with dignity. This is the only instance in Martie’s narrative where she is passive to her value in establishing a proper burial. Martie’s passive action ignites an active response from the women in her surroundings, particularly Gesiena, whose action is to lead a mob of women to the captain’s tent, with the objective of reclaiming planks from her piano that the captain makes use of, to build Martie’s daughter a coffin (Feast of the Uninvited 2008: episode 5 [35:00-35:15, 36:23-36:37, 36:50-37:00]).

Martie’s husband, Wynand, returns to the concentration camp to attend his daughter’s funeral. When Martie notices that her husband is not wearing a soldier’s uniform she immediately labels him a traitor. Her action is to tell Wynand that he is a traitor and to throw her wedding ring at him, and her objective is to never have him visit their daughter’s grave or see her again. The conflict that arises is a heated argument wherein Martie
compares her husband to a cowardly dog that allowed her daughter to suffer and die in vain (Feast of the Uninvited 2008: episode 5 [44:18-47:08]).

Well into her old age, Martie visits her daughter’s grave to remind herself of the suffering she endured because “it’s not just a rotten memory” (Feast of the Uninvited 2008: episode 5 [04:36-04:49, 05:39-08:38]). Martie’s Christian values shift in this instance, as she refuses to forgive her husband or the British for the shame and suffering they brought upon her and her country. Martie also develops trouble trusting people and becomes a self-sufficient and independent woman running the farm.

### 3.4 Conclusion

In this chapter the case study of Feast of the Uninvited (2008) was presented. The case study included a literature review in regard to the Anglo-Boer/South African War, followed by the Given Circumstances (Thomas 2009) of the case study’s appropriate story world and by an analysis of Magrieta van Wyk and Martie van Wyk as the chosen female Afrikaner characters.

In the next chapter, Kruispad (2008) will be presented as a case study. The historical timeframe of post-apartheid South Africa (1994-2006) will first be provided in the form of a literature review, followed by Thomas’ (2009) Given Circumstances of the story world (diegetic world) and lastly an analysis of the chosen fictional female Afrikaner characters.
In Chapter 3, the case study for *Feast of the Uninvited* was presented. Firstly, the historical timeframe, secondly, the Given Circumstances, and lastly, the character analysis of *Magrieta van Wyk* and *Martie van Wyk*.

In order to identify the story world’s (diegetic world) circumstances of *Kruispad* (2008) that relate to the cultural and temporal moment of transition in post-apartheid South Africa (1994-2006), a literature review of the period, with a specific focus on the Afrikaner’s transition, will first be explored to gain an understanding of the historical background of the event.

### 4.1 Historical Timeframe: Post-Apartheid South Africa (1994-2006)

Mayer (2011:1 of 6) states that the Afrikaner dream of a *volkstaat* or a pure Afrikaans nation gained momentum when the National Party (NP) came into power in 1948. After a need for reform, apartheid was abolished in 1994 and the new democracy, led by the African National Congress (ANC), established a new constitution that recognised all South African ethnicities. This new constitution drove the Afrikaners into a state of fear – a fear of losing their identity and becoming a minority group. Whereas most Afrikaners adjusted to the changes, some held on to the belief that Afrikanerdom is a culturally distinct African heritage.

The existence of Orania, a self-proclaimed Afrikaner homeland founded in 1991, is the perfect example of a population of conservative Afrikaners, young and old, who were unable to adapt in the new South Africa (Delvecki & Greiner 2014:1 of 10). This self-

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51 *People’s state*

52 The NP was the ruling party of South Africa from 1948-1994.

53 The ANC is the current ruling party of South Africa.
determined community which governs itself encompasses a nationalist mindset with the vision of returning to the models of apartheid and Verwoerd\(^{54}\) (Mayer 2011:1 of 6).

Laurence (2013:1 of 4) states that the new order of South Africa was violently opposed by right-wingers, as seen by the actions of members of the Boeremag\(^{55}\) who were prosecuted on charges of terrorism and sabotage in 1996. Boshoff, Botha and Schönteich (2001:6) acknowledge that a dedication towards the dream of a volkstaat is the driving force of these right-wingers, which include “men of substance”, such as doctors, affluent farmers, and military officers (Laurence 2013:1 of 4).

Group of 63, which is comprised of Afrikaner intellectuals, did not condone the Boeremag attacks, but were of the opinion that the increasing Afrikaner alienation experienced due to factors such as the removal of the Afrikaans language in court and schools, affirmative action, and the seemingly reserved attitude of the government towards putting an end to farm attacks could cause further violence (Laurence 2013:1 of 4). Roodt (cited in Laurence 2013:4 of 4), leader of the Pro-Afrikaanse Aksiegroep (PRAAG)\(^{56}\), commented that the alienation factors create an “ideal environment for recruitment to extremist groups”.

Boshoff et al. (2001:7) state that right-wingers who are willing to use violence to achieve their Afrikaner dream are most likely a small group of people, and that for a sabotage campaign, however small, to be successful in creating long-term instability, they need to have a large number of supporters within the general Afrikaner community. Boshoff et al. (2001) believe it is doubtful that most Afrikaners will offer support to extreme right-wingers, but that factors that may provoke a rise in support from conservative Afrikaners for right-wing extremists include the increase of violent crime and white unemployment.

In a study conducted by Van der Merwe (2010:322-323), in which Afrikaner participants ranging between the ages 18 to 30 were interviewed, all participants agreed that crime in South Africa has escalated since 1994. The participants noted that they live in fear and therefore might possibly consider emigrating. The participants also stated that the policy

\(^{54}\) Herdrik Verwoerd was the prime minister of South Africa from 1948-1966, and responsible for the enforcement of apartheid laws.  

\(^{55}\) An extremist South African right-wing group.  

\(^{56}\) A group dedicated to defending and representing Afrikaners who have experienced “reverse discrimination” in South Africa.
of affirmative action deprives Afrikaners of opportunities, and that the ANC’s incorporation of such policies results in “reverse discrimination”. Van der Merwe (2010:325) notes that many Afrikaners experience emotions of insecurity, alienation and anger.

Encouraging the Afrikaner angst in South Africa are Afrikaans celebrities such as musician Steve Hofmeyr. Nechama Brodie (2013:2-7 of 28) in a report challenges a Facebook post by Hofmeyr in June 2013 stating, “My tribe is dying”. In his post, Hofmeyr (2013: 1-5 of 5) says that his tribe (Afrikaners) are dying like flies and that every five days a white farmer is murdered. Brodie (2013:2-7 of 28) disagrees and labels Hofmeyr’s claims as false and exaggerated. Brodie does agree, however, with the fact that South Africa has a high crime rate predominantly noted as violent crimes but argues that all South Africans are affected by it on a daily basis. Regardless of Hofmeyr’s exaggerated claims, his Facebook post received likes and shares by the thousands. Brodie is of the opinion that misrepresented information spread by public figures such as Hofmeyr not only inflicts a deep-rooted fear in South Africans, particularly white Afrikaners, but also establishes racial detachments by causing anxiety and animosity towards other races (Brodie 2013:2-7 of 28).

In contrast to the ideals of Afrikaner celebrities such as Steve Hofmeyr who defines himself as a cultural Afrikaner who claims to be separate from the rest of South Africa, Marianne Thamm (in The Guardian 10 April 2015:2 of 3) reports that a great number of liberal Afrikaners have courageously affiliated themselves with the intention of striving towards a democratic South Africa. Van der Merwe’s (2010:321) findings reiterate Thamm’s claim. He reveals that all participants in his study indicated that they enjoy listening to Afrikaans music and are particularly impressed with the variety and improvement of Afrikaans music since 1994.

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57 Controversial Afrikaans singer and actor in South Africa.
58 South African author, journalist and reporter.
59 Affluent journalist, columnist, editor and author in South Africa.
According to Thamm (in *The Guardian* 10 April 2015:2 of 3), Afrikaans artists such as Francois van Coke\(^{60}\) and Karen Zoid\(^{61}\) represent the voice of the new South African Afrikaners who question their identity; an identity free from the symbols, formalities and restrictions of their past. These Afrikaans artists demonstrate to the young Afrikaners that they should not feel alienated in the new South Africa.

The press coined Karen Zoid fans the “Zoid Generation”, as the Afrikaans singer and songwriter’s name came to represent young Afrikaners who wanted to separate themselves from any involvement in apartheid. Initially, right-wing Afrikaner activists branded the “Zoid Generation” as a negative connotation to Afrikaner youth since they perceived that the Afrikaner youth disconnected with the struggle to uphold the prominence of Afrikaans in post-apartheid South Africa. This sentiment seems true, as this generation is said to rather be contributing their efforts towards the new regime of South Africa (Hammond 2010:4).

The exploration of post-apartheid South Africa (1994-2006), with a specific focus on the Afrikaner’s transition, will offer a basis for understanding *Kruispad’s* (2008) story world’s (diegetic world) depiction of this period. In the next section the story world of *Kruispad* (2008) is explored in relation to Thomas’ (2009:38-62) Given Circumstances section.

### 4.2 Given Circumstances

The Given Circumstances section is considered the foundation for analysis and is defined as the specific conditions in which the action occurs. This foundation is laid by identifying the following criteria: time, place, society, economics, politics and law, learning and the arts, spirituality, and the world of the play (Thomas 2009:38-62). This section will be used to address the first research question as related to *Kruispad*, i.e. “What are the story world’s circumstances in *Kruispad* that relate to the cultural and temporal moment of transition (post-apartheid South Africa)?”.

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\(^{60}\) Founding member of the South African bands *Fokotpolisiekar* and *Van Coke Kartel*.

\(^{61}\) South Africa’s multilingual performing “Queen of Rock”.

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Deon Opperman is an accomplished dramatist and award-winning playwright. Opperman was born in Uitenhage, South Africa in 1962, and has made a significant contribution to Afrikaans television with series such as Hartland, Bloedbroers, Getroud met Rugby and Kruispad (Maroela Media 2014:1 of 3).

4.2.1 Time and place

Kruispad, which came to South African screens in 2008, takes place over thirteen years, from 1994 to 2006, in Johannesburg, South Africa. Each episode portrays one year in the newly founded democratic South Africa, played consecutively. The story’s focus is on the impact of the new dispensation on the wealth, business interests and ability of two Afrikaans families’ attempts or failures at adapting to change (Showmax 2008:1 of 4). Not only are the scars of apartheid addressed in Kruispad, but primary focus is placed on the struggle the Afrikaner underwent in the 13 years following democracy whilst facing the repercussions of South Africa’s segregated past (Maroela Media 2014:1 of 3).

In a controversial response to an open letter by Koos Kombuis criticising Opperman’s Afrikaans musical Ons vir Jou, which also debuted in 2008, Opperman’s angry response gives insight into his possible motives for creating Kruispad: “We were always the least, and we still are ... I’m tired of it being unacceptable to call myself an Afrikaner. I’m tired of standing back and watching as the history of my people is slowly destroyed and discarded ...” (Basson 2008:1 of 7).

4.2.2 Society

Sophia and Mariana are the daughters of Soois van Rooyen, a wealthy farmer, and his wife, Mart. Sophia is married to the wealthy Frik van der Berg and Mariana to the poor Andries Landman (Figure 3.2).
Although both families lose their economic status after the first democratic election in South Africa in 1994, it is F.G. and Henk, the third generation of the family in context, that are most affected by a regime they did not partake in (Maroela Media 2014:1 of 3). The opposite scenario is voiced by Netta, the Van der Berg’s domestic worker, who says that the new South Africa is not for her to benefit from but for her children (Kruispad 2008: episode 1 [22:00-22:25]).

F.G. is as unfazed as his mother concerning the troubles within his father’s business. F.G.’s unconcerned behaviour, ignorance and lack of self-discipline is fostered by a spoilt upbringing. Sophia is constantly defending her son’s nonchalant behaviour because “… dit is nie F.G. se skuld dat hy in ‘n ryk huis gebore is nie”62 (Kruispad 2008: episode 1 [24:30-25:30]).

Henk, on the other hand, was born into a less well-off family and shows accountability for his actions. Henk’s self-discipline propels him into a positive direction in life. Being aware of his family’s financial status, Henk sacrifices his rugby career in school to focus on achieving excellent matric results (Kruispad 2008: episode 1 [26:55-28:02, 29:10-29:22]).

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62 "... it is not F.G.’s fault that he was born into a wealthy home"
Henk’s goal-orientated mindset displays a clashing viewpoint in another area of his life. The storyline between Henk and his high-school sweetheart, Wilmien, is rooted in Wilmien’s desire versus Henk’s apprehension to getting married. Henk desires stability in his business before embarking on marriage (Kruispad 2008: episode 5 [09:00-09:25, 12:50-13:15]). The concept of marriage is highly valued by Wilmien and Mariana, Henk’s mother. Henk argues that the age of twenty-five is too young to get married. His mother informs him that Wilmien is the same age and that it is a different matter for a woman (Kruispad 2008: episode 7 [05:33-05:55]).

The social standing amongst the three families is only divided by Sophia van der Berg. Sophia is quick to remind Mariana that she is a “Van Rooyen”, insinuating that there is a definitive class distinction between the wealthy and the poor, therefore a divide between the Van der Bergs and the Landmans (Kruispad 2008: episode 2 [32:00-32:20]). She goes as far as not to have her son compared to her sister’s son (Kruispad 2008: episode 1 [24:30-25:30]), once again suggesting an apparent social-status ranking. The only other character that reiterates the divide in social status is Izel, the Landman daughter. Izel is aware that her old clothes and middle-class family status is the cause of the mockery endured during her teenage years (Kruispad 2008: episode 2 [11:00-11:25]).

A few years later, Izel has a child out of wedlock and defies social standards by choosing not to get married. This act is frowned upon by her father, Andries, who considers it a duty to get married in such circumstances; a duty he himself followed through with when he got Mariana pregnant with Henk. Izel’s motivation for not getting married is her fear of being trapped in a marriage like her parents’. Andries does not understand Izel’s viewpoint. He refers to Izel’s incident as “‘n blerrie skande”63 and motivates this by saying that the father of the child is “‘n Afrikaner. Wat meer wil jy he?”64 (Kruispad 2008: episode 8 [04:48-06:00, 25:15-27:05]). Izel’s fear of commitment is overcome and she ends up living a lavish lifestyle with her child’s father, Johan.

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63 “a bloody shame”
64 "... an Afrikaner. What more do you want? “
4.2.3 Economics, and politics and law

South Africans are entering an era of development and reconstruction aimed at correcting the legacy of oppression and exploitation … We suggest that the role of business in a post-apartheid South Africa should be situated within this context … It is common cause that apartheid stunted economic growth and accounted for the current economic chaos … White businesses benefited from the cheap labour system created by apartheid. Many of them never addressed themselves to the injustices meted out to black workers. Instead they allied themselves with the state … One of the most disturbing things about white business is the tendency to look at the question of economic growth in a manner that ignores the reality of black dispossession and disempowerment. They ignore the impact of economic exclusion on the black people who constitute the vast majority … Therefore, business has a critical role in the upliftment of the black people, raising their standards to a level that will enable them to live decently and in a dignified way. This means a transfer of some resources from whites to blacks. Business must begin to work out a range of details of how to redress these inequalities – United Democratic Front General Secretary Popo Molefe (1990:1 of 2).

Before 1994, the non-white citizens of South Africa were unprotected by the law and consequently denied or limited work and education opportunities (Isis International 2018: 1 of 6). South Africa under the rule of the African National Congress (ANC) implemented affirmative action as a solution that will take “special measures to ensure that black people and women and other groups who had been unfairly discriminated against in the past, would have real chances in life” (ANC website 2018:2 of 14).

The Employment Equity Act’s (No. 55 of 1998) significant legislation in the form of affirmative action was predominantly criticised by “those who had benefitted from privilege in the past”. The ANC website (2018:2 of 14) states that previously privileged South Africans opposed affirmative action as they saw it as an unjust act that elicited unwarranted economic meddling. This is confirmed by the characters Frik van der Berg and Andries Landman, who emphasise this in the series Kruispad (2008).

Frik van der Berg owns Maximus, a two-decade-old company dealing with wire and fences, which thrives on government tenders. In 1994, Frik loses his first tender. His bookkeeper, Albert, warns him that the Afrikaners that gained opportunities from the National Party (NP) are going to suffer, but Frik pays no attention to the notice, feeling secure that his business expertise is a necessary asset to the government. Albert informs...
Frik of rumours about the affirmative-action policy, which he ignores (Kruispad 2008: episode 1 [36:35-37:43]).

In 1995, Frik’s municipal contracts that he profited from for 18 years get cancelled. In an effort to “wake up” Frik, Albert urges him to hire a coloured man, Willie Jacobs, as a partner in an effort to save Maximus from financial ruin (Kruispad 2008: episode 3 [08:24-09:07, 10:30-11:02, 19:20-19:30]). After much hesitation, Frik eventually agrees to hire Willie, who takes over half of the company (Kruispad 2008: episode 3 [28:17-30:43]).

Frik’s viewpoint on the implementation of affirmative action is that Willie is riding the “gravy train” that Frik spent years constructing. In an outburst, Willie offers his eye-opening view to Frik: “Gedurende apartheid, Frik, kon ek julle besigheid doen en die regering mense soos ons keer om besighede te hê. Die enigste ding wat die regering nou forseer om mense te doen, is om tien mense wat uitgesluit was, in te sluit; nie om alles weg te gee nie”65 (Kruispad 2008: episode 4 [30:00-32:50]). Willie makes it clear to Frik that he is not incompetent or unqualified to do his job based on his skin colour. Frik’s inability to adapt to governmental changes leads to the loss of his business (Kruispad 2008: episode 6 [05:55-06:25, 17:35-18:20]).

Andries Landman works an office job for the state. The exact nature of his job is not clear to the viewer as it is never mentioned in the series. All the viewer does know is that Andries is a diligent and loyal employee as he has procured his job for 16 years (Kruispad 2008: episode 2 [04:53-06:45]).

In episode 1 (Kruispad 2008: [34:48-36:20]) a fellow employee at Andries’s work encourages him to take the retrenchment packages that are being offered and join an entrepreneurial initiative. Andries refuses the offer, certain that his loyalty to the company will not leave him disappointed. A few months later, Andries is blindsided by his boss, Hannes, who forces him to accept a retrenchment package. To calm Andries down Hannes tells him that the situation is out of his hands as he received instruction to re-

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65 “During apartheid, Frik, I could have done your business and the government stopped people like us having businesses. The only thing the government is forcing you to do now is to include ten people who were previously excluded; not to give away everything”
evaluate and adjust the department in accordance with new government policies (*Kruispad* 2008: episode 2 [04:53-06:45]).

Andries’ opinion regarding the implementation of affirmative action is revealed when he lividly states that inexperienced people of colour are walking around with pockets full of money gained from work done by white people. *Henk*, his son, explains that after his father lost his job he was never able to procure anything as good, which led to his father becoming bitterer as the years went by (*Kruispad* 2008: episode 3 [03:50-06:38]).

*Henk*, however, does not excuse his father’s behaviour. He tells his father that his only option is to adapt or die (*Kruispad* 2008: episode 3 [03:50-06:38]), as that is exactly what *Henk* did. When *Henk*’s bursary to study at university is awarded to a black candidate, he does not follow a route of denial or bitterness but instead enrols himself at Unisa\(^{66}\) to further his education (*Kruispad* 2008: episode 2 [10:15-10:43, 12:10-12:55]).

*Henk* faces more misfortune when he tries to get a loan from the bank to fund the production of a wireless alarm system he invented. The bank rejects his loan due to policy changes, with the explanation from the bank consultant that, “Die wiel het gedraai”\(^{67}\) (*Kruispad* 2008: episode 3 [09:10-10:30]).

*Henk* adapts to the policy changes and starts a business called Neokor. He appoints *Jason Jacobs*, an educated coloured man, and together they build an electronics company that succeeds on a national and international scale. Their partnership thrives because of their ability to adapt in the new South Africa.

### 4.2.4 Learning and the arts

Education is a priority in the *Landman* household. *Andries* insists that *Henk* excels in his matric exams as a qualification behind his name could possibly open doors for him during uncertain times (*Kruispad* 2008: episode 1 [17:19-17:30]).

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\(^{66}\) University of South Africa

\(^{67}\) “The wheel has turned”
Henk and his cousin, F.G., are excellent rugby players during their schooldays (Kruispad 2008: episode 1 [11:00-11:54]). Henk makes a difficult decision, much to the disappointment of many of his family members, when he quits rugby to focus on school. F.G. does not display the same priorities and values rugby over his education. Henk explains that in the new South Africa the only weapon he will have is “… wat ek met my kop kan doen, nie met n bal nie” (Kruispad 2008: episode 1 [27:35-28:04]).

The famous 1995 Worldcup Rugby Final between the All Blacks and the Springboks is incorporated in episode 2 of Kruispad (36:45-41:43). This match is marked as a historical moment because after the Springboks win, president Nelson Mandela presented the Ellis Cup to captain Francois Pienaar in front of a roaring crowd of proud South African and international witnesses.

In the Kruispad rendition of the rugby match, the viewer sees the Van Rooyen, Landman, and Van der Berg families sitting in one living room singing the national anthem, and Netta, the domestic worker, watching the match with pride, separately in her small room (Kruispad 2008: episode 2 [36:45-37:33]). This united moment transformed the previously tarnished racist reputation of the Springboks (Pinksy 2014:3 of 4), but it is interesting to witness the segregation in the Kruispad scene.

4.2.5 Spirituality

The families presented in Kruispad do not depict a particular spiritual element within their daily lives. The viewer does assume, however, that the families label themselves as Christians. According to Oliver (2006:1480), “Afrikaner spirituality in the 21st century is a complex mixture of traditions carried forward from previous generations and trends from modern theological and philosophical schools”.

The spiritual trends that the viewer notices in the series are the holding of hands in prayer before a meal (Kruispad 2008: episode 1 [06:55-07:40]), the structured formalities of funerals in churches (Kruispad 2008: episode 13 [44:00-44:50]), the celebration of Christmas as a family (Kruispad 2008: episode 1 [44:33-46:23]), and wedding vows being

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68 "what I can do with my head, not with a ball"
obeyed as a promise to God in a church ("tot die dood ons skei") (Kruispad 2008: episode 11 [07:15-07:45]).

Oliver (2006:1482) states that Afrikaners influenced by the characteristics of Postmodernism notice spiritual trends within their everyday world, but are involved as “onlookers”, “bystanders”, and “victims”. Oliver (2006:1482) notes that “Christian” is a label rather than a belief system, as those who assign themselves with the “Christian” label do not necessarily practice their faith daily. The same is observed in Kruispad.

### 4.2.6 The world of the play

The world of the play depicted in Kruispad, from 1994 until 2006, is a world embedded in fear. Before the first democratic election in 1994, the characters viewed South Africa as being bombardment with political posters in the streets (Kruispad 2008: episode 1 [33:10-33:17]), and within homes, those truly fearful of change took to extreme measures.

Andries Landman is seen before the elections collecting and taking stock of a tin food and water collection in his garage in anticipation of a “donker tyd” (Kruispad 2008: episode 1 [16:00-16:26]). In Afrikaner identity in the born-free generation: Voortrekkers, Farmers and Fokofpolisiekar, scholar Linda Loubser (2014:23) recalls a memory from her childhood of her friend’s parents collecting tinned goods in anticipation of a bloodbath after the 1994 elections. Loubser (2014:22) describes the time before the democratic elections as a time of uncertainty as the Afrikaner went from viewing themselves as “God’s chosen people” to being judged worldwide as a “disgraced nation”.

In Kruispad, after the elections, the characters physically experience a shaking. They soon discover that it was a bomb that detonated in Johannesburg’s city centre (Kruispad 2008: episode 1 [09:36-09:46]). This fear ignites the characters’ train of thought in the direction of war. Izel, as a teenager, echoes her father’s fear when she asks her mother if there is going to be a civil war (Kruispad 2008: episode 1 [09:25-09:35]).

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69 “‘till death do us part”
70 “dark times”
The bomb that detonated a few days before the elections of 27th April 1994 was a White ultra-right-wing-instigated attack from the Afrikaner Weerstands beweging (AWB) which “threatened to wage war on multi-racial South Africa” under the leadership of Eugène Terre'Blanche (Carlin 1994:1 of 2). The AWB, which still operates today, is an organisation which aims to run a volkstaat: “All we want is a piece of land in South Africa where we can settle ourselves and call it our own and govern ourselves with our religion … and our own laws” (Mail & Guardian 2010:1 of 6).

The 1996 Kruispad world characterises democracy in the suburbs through high walls, strong chains, and streets without children playing in them (Kruispad 2008: episode 3 [02:30-03:15]). Crime in this world has escalated and necessary precautions put in place to prevent possible attacks and robbery.

Henk, Andries and Frik capitalise on their fears. Andries builds and installs security fences (Kruispad 2008: episode 3 [23:10-23:26]), Henk’s company designs and sells security systems (Kruispad 2008: episode 3 [23:10-23:26]), and Frik builds an estate catering to White Afrikaners who want to move away from the suburbs (Kruispad 2008: episode 9 [06:40-08:48]).

Farm murders are also addressed in the series. In episode 7 (Kruispad 2008: [04:50-05:30]). Soois gets shot on his farm by two black men. Wilmien highlights the fearful mindset of the Afrikaner when she says, “Hulle moet iets oor die geweld doen of almal gaan die land verlaat”71 (Kruispad 2008: episode 7 [11:00-11:15]). Andries shares Wilmien’s sentiments. When his daughter emigrates with her husband and child to England, he states, “Dis nie die eerste Boere wat trek nie, en ook nie die laaste nie”72 (Kruispad 2008: episode 8 [33:15-34:15]).

Now that the historical timeframe of Kruispad has been outlined, with the circumstances of the fictional story world, the emblematic features of the two chosen fictional female Afrikaner characters from the series will be revealed by following Thomas’ (2009:168) Character section.

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71 “They have to do something about the crime otherwise everyone will emigrate”

72 “These are not the first Boers emigrating, and not the last either”
4.3 Character Analyses

To reveal the emblematic features of the selected characters, the case studies will include the objectives, actions, adaptations, conflict, willpower, values, personality traits, complexity, and relationships of the selected characters (Thomas 2009:169). The aim of the case studies is to reveal the selected characters’ objectives (the goals the characters want to achieve, the characters’ strategies (how the characters plan to achieve the goals), and the characters’ operations (what physically happens when the strategies are implemented).

4.3.1 Sophia van der Berg

“… hoe meer jy het hoe minder glo jy dat jy dit kan verloor”73 (Kruispad 2008: episode 1 [05:18-05:22])

Sophia describes herself as someone who knows what she wants in life (Kruispad 2008: episode 11 [36:10-36:18]). Her values are centred around money, and as a female who grew up in an affluent family, Sophia makes sure to maintain the luxuries of life that she has always been accustomed to. In this case study of Sophia van der Berg the reader will take note of how money is the motivating factor for all her endeavours.

Sophia’s world of luxury is made possible by her husband, Frik, who owns a successful business named Maximus. The Van der Berg family lives in an expensive home in Saxonwold, Johannesburg. They have a domestic worker, Netta, who waits on Sophia hand and foot (Kruispad 2008: episode 2 [06:50-07:15]). Sophia’s comfortable lifestyle is slowly compromised throughout the years due to the strain on Frik’s business caused by policy changes under ANC rule (Kruispad 2008: episode 2 [15:00-15:34]), a reality Sophia refuses to accept.

Sophia is not a woman of compromise. After finding out her credit card limit has been lowered, she marches into her husband’s office demanding that he increase the limit again to avoid her enduring any further humiliating experiences. Frik asks her if she keeps track

73 “The more you have the less you believe you can lose it”
of her expenses, to which she replies that she does not. To get Sophia to realise that compromises need to be made, Frik informs her that the business has lost another big contract. Sophia replies with, “… spaar my die details … ek gaan nie toelaat dat jy Maximus se kontantvloei my probleem maak nie. Sit my kredietlimiet terug waar dit was”74 (Kruispad 2008: episode 3 [19:30-21:40]).

As a wife, Sophia makes a point of constantly reminding her husband of what kind of a man he is. She uses words such as “entrepreneur” (Kruispad 2008: episode 1 [19:55-20:00]), “boss” (Kruispad 2008: episode 1 [20:50-21:00]), and “my man” when encouraging Frik. In episode 2 Frik asks Sophia if what she is saying is because she believes it, or because she is afraid of the possibility of financial losses. Sophia does not respond, and Frik is prompted to ask her if she loves him. The viewer witnesses Sophia’s hesitancy when she replies that she does (Kruispad 2008: episode 2 [41:50-43:35]).

Sophia’s stance on love is made clear in episode 2 in a conversation with her sister, Mariana, who is not married to a wealthy husband. Based on her views that everything in life revolves around money, Sophia reminds Mariana that she was born into a wealthy family and the life that her husband, Andries, is providing her and her family simply is not good enough (Kruispad 2008: episode 2 [32:00-33:20]). Sophia’s uncalled-for advice to Mariana is to leave her husband, take her children, and go live with her parents (Kruispad 2008: episode 1 [31:05-32:58]). This interaction confirms the viewer’s speculation of Sophia’s disingenuous intentions when interacting with her husband.

Sophia resorts to methods of seduction to get her husband to agree to her lavish whims. Knowing very well that the business has been hit hard financially, Sophia, in a satin nightgown, cuddles up to Frik and tries to coax him into letting her go with her niece to France on holiday. The viewer gets the idea that seducing her husband was a manipulative technique that worked for Sophia in the past, but Frik’s crumbling business places all expenses under strict scrutiny for the first time in years. Therefore, Frik does not bend to Sophia’s demand. Sophia’s face turns cold in an instant and she snaps with, “Laat ek nou net een ding baie duidelik maak: Ek is nie Mariana nie … menende dat ek

74 “… spare me the details ... I will not let you make Maximus’ cash flow my problem. Restore my credit limit to where it was”
Sophia feels entitled to a vacation as she believes that a person is defined by what they do. Her rationalisation is that she does not know what she will become if she constantly sits around doing nothing. She goes as far as to insinuate that Frik is selfish (Kruispad 2008: episode 3 [35:06-37:10]). The viewer, who witnesses the toll the business is taking on Frik, concludes that Sophia is delusional in her demands and reasoning.

The fact that Sophia sells her watch that she received as a ten-year anniversary gift from Frik to go on holiday with her friends to Mauritius proves to the viewer that she will not compromise her luxuries and that sentimentality is not of value. Frik confronts Sophia, telling her that the watch was worth R100,000, thereby suggesting that if money trumps sentimentality then it is money that could have come in handy during their financial strain. Sophia replies that if she tells her friends that she cannot go anymore, they will know that their family has financial problems. Frik realises that Sophia only cares about what other people will think of them (Kruispad 2008: episode 6 [12:45-14:10]).

It is inevitable that people in Sophia’s affluent circles will become aware of her family’s financial problems after Maximus undergoes major downsizing. Frik moves his office into their house after having to sell his business premises. Sophia for the first time has nothing to say after the office-relocation incident (Kruispad 2008: episode 5 [29:11-30:22]). The viewer witnesses Sophia’s first act of selflessness when she gives Frik her jewellery box containing jewellery worth approximately one million rand. Sophia tells Frik that she would rather give up her jewellery than her survival, and adds that Frik is her survival. When Frik gives Sophia a hug, she says, “Dit is nie nodig om sentimenteel te wees nie … ons doen wat ons moet om te oorleef” (Kruispad 2008: episode 5 [41:05-42:15]).

The Van der Berg’s financial problems become even worse, forcing Frik to sell his car. Sophia is appalled by this occurrence and refers to her husband’s attempt at survival as

75 “Let me just make one thing very clear: I am not Mariana ... meaning that I am not going to let you drag me down with you!”

76 Sophia sold the watch for R17,000, which confirms that she does not understand the worth of money.

77 “It is not necessary to be sentimental ... we do what we need to do in order to survive”
ridiculous (Kruispad 2008: episode 6 [03:05-03:45]). The viewer deduces that Sophia is still in denial about the extent of their financial crisis.

Sophia’s denial soon becomes a reality when Frik sells the house and auctions off most of their furniture. After Frik informs his family that they must move to a rental home in the same area as Sophia’s sister, Sophia throws a tantrum and says, “Oor my dooie liggaam! Ek sal nie daar woon nie!”78 (Kruispad 2008: episode 6 [10:00-10:23, 34:45-36:00]). She leaves to live with her parents for a few months, after which she tells Frik that she is ready to come back (Kruispad 2008: episode 6 [44:28-44:33]).

In their new home in a less well-off neighbourhood, Sophia makes it clear that her family does not belong there. Frik buys his wife a second-hand television as a bid in affording her a piece of the lifestyle she is accustomed to. Sophia sarcastically responds to Frik’s gesture with, “Jy moet jou nie oor my bekommer nie … ek het baie om my mee besig te hou; soos klere was, en stryk, en vloere skrop!”79 (Kruispad 2008: episode 7 [03:35-04:30]).

Frik accepts a project on a farm in Thabazimbi. When greeting Sophia before the long drive, she coldly rejects his kiss. F.G., their son, confronts his mother on her behaviour. Sophia explains to him that as soon as their family is on their feet again she will see if there is time for hugs and kisses (Kruispad 2008: episode 7 [11:50-18:10]). The viewer has confirmation that Sophia’s relationship with her husband is not rooted in love.

Sophia’s actions surprise the viewer after Frik gets admitted to a state hospital in Thabazimbi with Malaria. Her first action is to ensure that he gets relocated to a private clinic in Johannesburg. She also stays in Thabazimbi to ensure that Frik’s work project is under control. Sophia’s actions even surprise her own mother: “Daar’s nou vir jou ‘n ding”80 (Kruispad 2008: episode 7 [30:15-30:50, 32:22-32:42])

Sophia’s son, F.G., is a spoilt underachiever, something his father, Frik, tries to rectify. When Frik buys F.G. a second-hand car, Sophia gets angry and tells Frik to get the “stuk

78 “Over my dead body! I will not live there!”
79 “Don’t worry about me … I have a lot to keep myself busy with; like washing clothes, and ironing, and scrubbing floors!”
80 Expression loosely translated as, “that’s rather surprising”
afval”\(^{81}\) off her property (Kruispad 2008: episode 2 [26:40-27:30]). In episode 4 (Kruispad 2008: [40:38-42:50]) F.G. is seen cutting himself, his reasoning offering insights into Sophia’s role as a mother. He says he cuts himself “… omdat ma die rol van ‘n ma speel maar nie rërig ‘n ma is nie”\(^{82}\). Sophia denies her son’s claim, yelling, “Dis onsin!”\(^{83}\).

F.G. is used to getting everything he wants, and his mother is always there to vouch for him. In episode 5 (Kruispad 2008: [16:10-17:25; 20:28-21:34]) F.G. drops out of university and asks his mother to talk to his dad to get him a job at Maximus. In episode 6 (Kruispad 2008: [28:05-29:15, 31:00-31:43]) F.G. unknowingly gets involved in a drug-smuggling syndicate to make money. When he realises his mistake, his mother is once again there to defend him. In Sophia’s eyes her son can do no wrong and she is always there to defend him (Kruispad 2008: episode 5 [35:30-36:00]).

F.G. does, however, show persistence in wanting to get a job after his family has lost everything. Henk, F.G.’s cousin and Sophia’s nephew, offers him a job at his business, Neokor, as a bookkeeper, a job F.G. thrives in. Sophia’s views on their family’s class distinction is apparent in her conversation with F.G.: “Die groot Frik van der Berg se seun werk vir Andries Landman se seun. Ek kan net dink wat hulle om hulle ou kombuistafeltjie daaroor te sê het”.\(^{84}\) This is the first instance in which Sophia does not offer F.G. her support. Sophia, who is living just like the Landman’s after losing everything, still sees herself as having a higher status (Kruispad 2008: episode 7 [27:30-27:45]).

In episode 8 (Kruispad 2008: [08:20-11:08]) Sophia reaches her wits’ end and tells Frik that she wants a divorce. Frik attempts to convince Sophia that even though they are struggling they do have a roof over their heads and food in their stomachs. Sophia’s response confirms to the viewer that she is incapable of adapting to financial hardships: “’n Mens kan nie minder as niks hê nie, Frik ... ons oorleef, maar oorleef is nie lewe nie ... as jy verstaan het sou jy weet ek is nie gebore om so te leef nie ... ek kan dit nie meer

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\(^{81}\) “piece of trash”

\(^{82}\) "... because mom plays the role of a mother, but you’re not really a mother"

\(^{83}\) "That’s nonsense!"

\(^{84}\) “The great Frik van der Berg’s son works for Andries Landman’s son. I can only imagine what they have to say about that around their little kitchen table”
verduur nie ...” Sophia follows through on the advice she gave her sister, Mariana, earlier in the series and goes off to live with her parents.

After living very comfortably with her parents for a few months, Sophia’s complacency drives her father, Soois, to take action. He organises a job for Sophia at the Koöperasie. Sophia is surprised at this and asks her father why he got her a job, to which he replies, “Omdat jy dit nie gedoen het nie” (Kruispad 2008: episode 10 [04:15-05:30]). Sophia finds working at the Koöperasie a humiliating experience, which prompts her mother to scrutinise her for her ungrateful attitude (Kruispad 2008: episode 10 [11:35-12:40]).

The advert for Mahodimo Wildlife Estate changes everything in Sophia’s world. Frik undertakes a new business venture in developing and selling exclusive estates, a guaranteed venture in earning him millions. This prompts Sophia into worming her way back into Frik’s life. Using her methods of seduction (Kruispad 2008: episode 9 [33:30-35:45]) and proving herself as an asset to his life (Kruispad 2008: episode 10 [13:17-13:37]; episode 12 [03:40-05:40]), Sophia becomes relentless in getting back together with Frik. The viewer is aware of Sophia’s false pretences when she lies to Frik by saying that she does not expect anything from him, just his friendship (Kruispad 2008: episode 11 [13:13-15:50, 19:08-19:30, 42:40-43:45]).

Sophia comes up with a master plan in episode 11 (Kruispad 2008: [17:40-19:05]). It comes to her attention that her father, Soois, is worth R17,000,000. Her plan is for her son, F.G., to work as a foreman on her father’s farm to assure that F.G. inherits everything from his grandfather; and she will remarry Frik (Kruispad 2008: episode 12 [10:28-12:12, 44:05-44:50]). The guarantee of excellent financial standing, even if its root stems from conniving methods, is of great importance to Sophia.

Sophia’s friendship with Frik soon turns into a “romantic” relationship (Kruispad 2008: episode 12 [13:20-13:40]). Sophia proposes to Frik in episode 13 (Kruispad 2008: [04:15-04:55]). Furthermore, F.G.’s grandfather is impressed with his grandson’s work and gives

85 “One cannot have less than nothing, Frik ... we survive, but to survive is not to live ... if you understood you would have known I was not born to live like this ... I cannot endure it anymore ...”

86 “Because you did not do it”
F.G. assurance that he will inherit the farm (Kruispad 2008: episode 13 [05:30-06:45, 16:45-18:05]). The viewer is in dismayed at how well Sophia’s plan has worked out.

On the day of Sophia and Frik’s wedding, Netta, the domestic worker, finds documents in F.G.’s room and takes it to Soois. Soois notices that it is photocopies of his private financial documents and asks F.G. if he knows anything about it. Just like his mother, F.G. blatantly denies knowing anything about the documents. For the first time the viewer witnesses Soois raising his voice: “Antwoord my!”87. In the presence of the whole family, F.G. cracks under pressure: “Ma het gesê ek moet dit doen! ... Dit was alles jou [Sophia se] idee! Net soos dit was om pa terug te kry!”88. Sophia continues to deny everything her son says and even goes on her knees in tears begging Frik to believe her. Frik walks away and the family looks down on Sophia grovelling on the ground (Kruispad 2008: episode 13 [24:50-32:00]).

Sophia gets notice from her parents to move out of their house. After a farmer named Jan Duvenhage walks in on a conversation between Sophia and Netta in the kitchen, Netta tells Sophia that Jan has inherited the successful farm next door. The viewer is not at all surprised when Sophia’s face lights up and she says, “Netta, tée! Tee vir twéé!”89 (Kruispad 2008: episode 13 [37:00-38:35]).

4.3.2 Discussion: Sophia van der Berg

Sophia’s objectives and actions are driven by her value of money and status. Sophia’s major conflict is the possibility of losing her high standing social status and wealth. In order to procure these values, her actions consist of denial, seduction, manipulation, confrontation, or drastic measures such as leaving.

When Frik informs Sophia that they have to sell their home in the affluent suburb of Saxonwold and move to a smaller house in a less-affluent suburb, Sophia throws a tantrum and moves in with her wealthy parents. After receiving advice from her mother to

87 “Answer me!”
88 “Mom said I should do it! ... It was all your [Sophia’s] idea! Just like it was getting back together with Dad!”
89 “Netta, tea! Tea for two!”
stand by her husband’s side during the financial turmoil, Sophia moves back in with her husband. Once again Sophia throws a tantrum because, since they cannot afford a domestic worker anymore, she has to occupy her time with household chores. Sophia eventually insists on a divorce because she does not consider just getting by as living, and again moves in with her parents (Kruispad 2008: [08:20-11:08]).

When Sophia finds out that Frik has a new business venture that will make millions of rands, she starts worming her way back into Frik’s life again. By means of seduction and manipulation, she makes Frik believe that her intentions to get back together with him stem from pure intentions, although the truth is rooted in false pretences and the hopes of returning to her lavish lifestyle.

After discovering her father’s financial worth, Sophia’s action is to get her son, F.G., to work on his grandfather’s farm in order to procure his chances of inheriting a large sum of money. When her father finds out about the conniving scheme, Sophia denies her involvement, going as far as blaming her son for the occurrence. This proves that Sophia will go to great lengths to uphold her status.

4.3.3 Mariana Landman

“ ‘Tot die dood ons skei’ is wat ek in die kerk belowe het”90 (Kruispad 2008: episode 10 [18:27-18:35])

Dr Okulis (cited in Grundlingh & Huige 2011: 7) describes a Boer woman as one who has a “… sense of religion and of freedom, … virtue, self-reliance, selflessness, … housewifeliness and … [an] inspirational role. She has noble and enviable qualities. She is brave, friendly, a hard worker, honest, hospitable, frugal, peace-loving and content with her destiny in life”. Mariana Landman in the series Kruispad is the quintessential representation of Dr Okulis’ Boer woman.

Mariana is married to Andries, who, due to political changes in South Africa, loses his municipal job (Kruispad 2008: episode 2 [04:53-06:45]). Andries starts working from his

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90 “‘til death do us part’ is the promise I made in church”
garage at home, building and selling fences. Mariana adapts to the economic changes and gets a job as a principal’s assistant at a pre-primary school, with the opportunity to study further, receive a diploma, and become a teacher. Andries confesses to Mariana that having her join the workforce is a bitter pill for him to swallow (Kruispad 2008: episode 3 [05:18-05:34]).

Muzvidziwa (2013: 317, 327) asserts that along with the territory of being a female breadwinner within a household comes the female plight to reassure society and their husbands of their unaffected patriarchal household. Since housework would contradict gender roles, married female breadwinners like Mariana would be seen assuming both roles.

Throughout the narrative, the viewer never sees Mariana in her work environment after receiving the job, although in episode 5 (Kruispad 2008: [27:00-27:23]) Mariana does refer to being fortunate to still have her job. The viewer feels disconcerted at witnessing this storyline fade away. This exception is not seen with the male characters, who are often seen at their place of work or who often talk about their work, whilst Mariana is seen doing household chores, with no mention of her job or reference to her financial assistance within the Landman home.

As a wife and mother, Mariana diligently assumes her duties. When her daughter, Izel, in her teenage years, throws a tantrum because she is embarrassed to have the oldest pyjamas at a sleepover and to live in a small house, Mariana does not hesitate to discipline her daughter and explain to her that she is doing the best she can to provide for her family. Yet, Mariana is also an understanding parent who buys Izel new pyjamas after consulting on matter with Andries (Kruispad 2008: episode 2 [13:15-14:13]). Mariana also values character above comfort when she supports her son, Henk’s, decision not to receive money from the Van der Berg family to pay his university tuition (Kruispad 2008: episode 2 [32:42-32:55]).

Although Mariana experiences the changes in Andries’ behaviour after losing his job, she defends him regardless. When her sister, Sophia, tells her that Andries’ bitterness will only get worse, Mariana says, “Ek vind dit onsmaaklik dat jy jouself die reg toe-eien om
kommentaar te lewer oor my man“\(^{91}\) \(\textit{Kruispad} 2008: \) episode 4 \([16:55-17:25]\). Muzvidziwa \(2013: 328\) notes in his study that females carrying a breadwinner status tend to protect their husbands from public scrutiny.

\textit{Mariana} as a defender of her family’s matters does not excuse \textit{Andries}’ bad behaviour. After \textit{Andries} unreasonably chases \textit{Mariana}’s father out of their home, she confronts him and insists that he immediately apologises, and further threatens that if \textit{Andries} continues to cast out members of her family because of his bitterness, she will not hesitate to take her daughter and leave him \(\textit{Kruispad} 2008: \) episode 4 \([27:55-29:55, 35:13-36:10]\). The viewer does not take \textit{Mariana}’s threat to leave her husband seriously, because after a conversation with \textit{Sophia}, who encourages \textit{Mariana} to leave her husband, \textit{Mariana} stands her ground and asserts that, “\(\)Hy is my man“\(^{92}\) \(\textit{Kruispad} 2008: \) episode 2 \([31:05-32:58]\).

Something interesting is revealed in episode 2 \(\textit{Kruispad} 2008: \) [24:30-25:12]), when the viewer learns that \textit{Mariana} used to be in a serious relationship with \textit{Frik}, \textit{Sophia}’s husband, before meeting \textit{Andries}. \textit{Henk} asks his mother who she would rather be with if she could choose again, to which \textit{Mariana} replies, “\(\)Ek sou dieselfde kies. Jou pa is \(\)’n goeie man met \(\)’n goeie hart. Dinge het nie heeltemal uitgewerk soos hy gehoop het nie”\(^{93}\). \textit{Mariana} is seen by the viewer as a woman who always stands by her husband’s side and supports him regardless of life not working out the way they had imagined for themselves as a couple.

\textit{Mariana} gets confronted with her past relationship with \textit{Frik} when he confesses to her that he sometimes wishes that \textit{Henk} was their son. \textit{Mariana} deflects the conversation by saying that, “\(\)Die lewe gebeur soos wat die lewe moet gebeur“\(^{94}\). The viewers’ certainty of \textit{Mariana} deflecting any compromising experience changes when \textit{Frik} asserts that their lives could have been different, and \textit{Mariana} replies with, “\(\)Dit kon“\(^{95}\) \(\textit{Kruispad} 2008: \)

\(^{91}\) “I find it unpleasant that you grant yourself the right to comment on my husband”

\(^{92}\) “He is my husband”

\(^{93}\) “I would have made the same decision. Your father is a good man with a good heart. Things didn’t work out exactly as he had hoped”

\(^{94}\) “Life happens as life should happen”

\(^{95}\) “It could have”
episode 2 [39:50-40:55]). The viewer is now aware that Mariana’s earlier response to Henk about her choices may have been a lie.

Andries’ bitter behaviour allows Mariana to expose more internal conflicts regarding her past relationship with Frik. After Andries loses his temper over a petty matter, Mariana asks him, “Waar is die man met wie ek getrou het?”96 (Kruispad 2008: episode 4 [10:50-12:20]). Mariana becomes more aware of Andries’ bitterness, causing a change in her perception of him. At Mariana’s birthday party, Andries’ drunk and unpleasant conduct leads an upset Mariana to the kitchen. Frik, in this moment, asks Mariana to join him for coffee sometime. Mariana, once again, deflects the situation by telling him that his wife is waiting for him in the car (Kruispad 2008: episode 5 [35:00-37:00]). However, she later joins Frik at a restaurant, where she subtly asserts that she supports him as a friend.

It is apparent to the viewer that Mariana provides Frik with the emotional support he does not receive from his wife, Sophia (Kruispad 2008: episode 6 [20:15-21:20, 42:17-44:05]). Mariana confesses to Frik in episode 6 (Kruispad 2008: [39:30-41:12]) that it was her son, Henk, that made her feel better about losing him all those years ago.

When Andries reveals to Mariana that he married her because it was his duty since they conceived a child out of wedlock, Mariana realises that there is a possibility that their marriage is a sham (Kruispad 2008: episode 8 [03:35-04:28]). When Izel describes her parents’ relationship as a trap, Mariana is completely conscious that her marriage is not as idyllic as she presented and perceived it to be.

Mariana and Andries’ relationship becomes very tense after Andries becomes paranoid and suspicious of his wife’s every move. After Mariana’s trip to the grocery store, Andries questions the amount of time she spent away, and even after Mariana explains in detail where every minute of her trip to the grocery store was spent, he is still not convinced. Mariana receives a phone call from her sister, and directly afterwards Andries redials to make sure that Mariana is telling the truth that it was, in fact, her sister that called her (Kruispad 2008: episode 9 [05:20-06:33, 15:09-16:36]). Andries’ paranoia of losing his wife drives him as far as going to the recently divorced Frik and physically harm him and

96 “Where is the man I married?”
warn him to stay away from his wife. After Mariana finds out about this incident, she confronts Andries and warns him that if this behaviour carries on he will lose her (Kruispad 2008: episode 9 [24:57-28:15]). The viewer considers Mariana’s comment to be her first plausible threat.

After Mariana goes to Frik to apologise on Andries’ behalf, Frik admits that he has feelings for her. Mariana once again deflects the situation by leaving (Kruispad 2008: episode 9 [28:25-30:15]). Mariana’s true feelings regarding Frik are exposed to the viewer after she gets confronted by her sister, Sophia, who (as seen in her case study) is at this stage trying to get back together with her ex-husband. Sophia shames Mariana regarding her relationship with Frik. Mariana asserts that she has been faithful to Andries. Sophia insists that if that is the case Mariana should call Frik and tell him to forget about her. Mariana not making the call proves that she reciprocates Frik’s feelings for her (Kruispad 2008: episode 10 [15:48-17:40]).

Mariana does not act on her feelings. She makes it clear to Frik that, “‘Tot die dood ons skei’ is wat ek in die kerk belowe het”97 (Kruispad 2008: episode 10 [18:27-18:35]), taking her promise to stay devoted to her husband seriously. In an effort to save her relationship, Mariana tells Andries that she thinks they need professional help. Andries walks towards Mariana and repeats her words, “Jy sê jy wil professionele hulp he?”98. Mariana nods and Andries responds with a slap through her face: “Kom vra gerus as jy nog wil he!”99 (Kruispad 2008: episode 10 [28:05-30:30]). Parry (2014:102) and Muzvidziwa (2013:328) mention that it is common for men who feel emasculated from their breadwinning roles to maintain their identity through a display of power in the relationship, e.g., by behaving violently.

Mariana, who never lied about her faithfulness to her husband, reaches her breaking point and turns to Frik after being abused by her husband. She tells Frik that her and Andries’ relationship is over and is for the first time unfaithful to her husband (Kruispad 2008: episode 10 [31:40-33:30]). Mariana sticks to her resolution and goes home to pack her

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97 “‘til death do us part’ is the promise I made in church”
98 “You say you want professional help?”
99 “Feel free to ask if you want more!”
bags, leaving a note for Andries in which she tells him that their marriage is over. As Mariana is about to leave the house she gets a phone call from a doctor – she discovers that Andries has stomach cancer. She tears up the letter and in tears goes back to her wifely duties and makes Andries dinner (Kruispad 2008: episode 10 [34:50-36:11, 38:25-40:35]).

Mariana accepts her fate and looks after Andries. Her daughter, Izel, sees how unhappy she is and asks her mother why she does not leave her father. Mariana tells Izel that it is time that she forgives her father, indirectly revealing to the viewer that she herself is following this advice (Kruispad 2008: episode 11 [17:40-19:05]). Andries has a turnaround moment when he tells Mariana, “Voordat ek doodgaan gaan ek sorg dat hierdie ‘n gelukkige huis is. Die verlede in die verlede te laat”¹⁰⁰ (Kruispad 2008: episode 11 [40:05-41:13]).

As Andries continues to get weaker he reveals to Mariana that he would understand if she left him. Mariana stays and continues to be a good wife to Andries. Andries in his last days gives his son advise not to make the mistake his uncle Frik made in letting Mariana go (Kruispad 2008: episode 13 [15:55-16:55]). Andries’ final selfless act is to commit suicide. Mariana finds Andries’ note, which reads, “Jy’s vry”¹⁰¹ (Kruispad 2008: episode 13 [39:35-33:40]).

4.3.4 Discussion: Mariana Landman

Mariana’s value of abiding by her promise to her husband and God that only death will end their marriage, prevents any action from happening within her narrative. Mariana’s objective is to be a supportive wife and mother to her family.

When Andries loses his job, Mariana does not hesitate to join the workforce and assist in providing an income for their household. Andries’ increasing bitterness places a damper on Mariana’s spirit. Mariana then diverts her wifely support to Frik, who appreciates her efforts (Kruispad 2008: episode 4 [10:50-12:20]).

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¹⁰⁰ “Before I die, I will make sure that this is a happy home. Leave the past in the past”

¹⁰¹ “You’re free”
Even when *Frik* admits that he loves *Mariana*, and the viewer is aware that *Mariana* reciprocates this love, she will not compromise her marriage with *Andries*. *Mariana* sacrifices her own happiness in order to maintain her values (*Kruispad* 2008: episode 2 [39:50-40:55]).

After *Andries* chases her father out of their home and after his uncalled-for confrontation with *Frik*, *Mariana* confronts her husband on his actions and is left to apologise to the parties involved, thereby cleaning up her husband’s mess (*Kruispad* 2008: episode 2 [31:05-32:58]).

*Mariana* does not give up on her marriage. When she realises that their relationship is in jeopardy, she consults *Andries* sincerely and suggests that they seek professional help. *Andries* does not take well to the suggestion and hits *Mariana* through the face. This conflict drives *Mariana* to take action for the first time in her narrative. She decides to leave *Andries*, but after finding out that her husband has cancer she goes back to her household chores and stands by his side (*Kruispad* 2008: episode 10 [34:50-36:11, 38:25-40:35]).

### 4.4 Conclusion

In this chapter the case study of *Kruispad* (2008) was presented. The case study included a literature review in regard to post-apartheid South Africa (1994-2006), followed by the Given Circumstances (Thomas 2009) of the case study’s appropriate story world and by an analysis of *Sophia van der Berg* and *Mariana Landman* as the chosen female Afrikaner characters.

In the next chapter, *Avu* (2016), will be presented as a case study. The historical timeframe of contemporary South Africa (twenty years into democracy) will first be provided in the form of a literature review, followed by Thomas’ (2009) Given Circumstances of the story world (diegetic world) and lastly an analysis of the chosen fictional female Afrikaner characters.
CHAPTER 5: Case Study: Avu

In Chapter 4, the case study for *Kruispad* was presented. Firstly, the historical timeframe, secondly, the Given Circumstances, and lastly, the character analysis of *Sophia van der Berg* and *Mariana Landman* were discussed.

In order to identify the story world’s (diegetic world) circumstances of *Avu* (2016) that relate to the cultural and temporal moment of transition in contemporary South Africa (twenty years into democracy), a literature review of the period, with a specific focus on contemporary events influencing the Afrikaner and the black population of South Africa, will first be explored to gain an understanding of the historical background of the timeframe.

5.1 Historical Timeframe: Contemporary South Africa (Twenty Years into Democracy)

Just shy of five years before the 20th anniversary of democracy in South Africa, psychologists Verwey and Quayle (2012:522) interviewed middle-class Afrikaners between the ages of 22 and 71 to explore their identity in post-apartheid South Africa. Their findings, which “demonstrate important features of the strategies and constraints of identity and production for Afrikaners”, are that “an Afrikaner identity [is] based on racial exclusivity, racist notions of inherent black inferiority, and out-group threat” (Verwey & Quayle 2012:552-553,559).

Although Verwey and Quayle’s (2012:554,559) findings do not necessarily establish the identity of Afrikaners everywhere, it does confirm why contemporary South Africa still associates the language of Afrikaans with apartheid. Afrikaans as a language is a distinguishing symbol by which Afrikaners define their group (Verwey & Quale 2012:553).

In a study conducted by Van der Merwe (2010:320-321), in which he interviewed young Afrikaners (aged 18 to 30) regarding their experiences in the New South Africa, the participants unanimously felt that in post-apartheid South Africa, Afrikaans is
“disadvantaged”. One can understand why historian Hermann Giliomee (2014:593) states that “[a] precious cultural heritage is at risk of being discarded”.

The survival of Afrikaans coincides with the survival of the Afrikaner (Loubser 2014:12), which explains Afrikaner groups such as AfriForum\(^{102}\) and Solidarity’s\(^{103}\) active attempts at safeguarding Afrikaner interests. Du Toit (in Huffpost 31 January 2017:7 of 9) states that AfriForum’s request of nullifying the University of Pretoria’s English-medium language policy was overruled by the High Court, who rejected the notion that there is a “nationwide clampdown on Afrikaans”.

Giliomee (2014:593) calculates that by 2025 Afrikaans will be considered “no more than a decoration”, since the number of Afrikaans high schools have decreased and the elimination of Afrikaans as medium of instruction at universities. Van der Merwe (2010:320) found that approximately 50% of the participants he interviewed were of the opinion that the ANC government is working with a calculated plan to “neglect”, “discredit” and “rape” the Afrikaner’s history. Although Giliomee (2014:574) states that white South Africans have figured out how to perform generally well despite the strategy of racial change after 1994, the majority of Van der Merwe’s participants were of the opinion that the ANC is turning innocent Afrikaners into “reborn racists” who are “gatvol”\(^{104}\) of their history being erased (Van der Merwe 2010:322).

The references given by Van der Merwe’s participants regarding historical changes included the destruction of Afrikaner leaders’ statues (Van der Merwe 2010:320), like that of Doctor Hendrik Verwoerd. The last Verwoerd sculpture was removed on 4 May 2011 in the Midvaal region in Gauteng. Corrie Pyper, the Freedom Front Plus\(^{105}\) Midvaal chairman at the time, reiterated the sentiments of Van der Merwe’s participants when he expressed after the incident that, “I’m not saying apartheid was right but it is still part of our history”. Although the ANC national spokesperson of the time, Jackson Mthembu, clarified that the majority of South Africans associate Verwoerd as the embodiment of apartheid, a speech

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\(^{102}\) Civil-rights organisation that focuses on defending Afrikaans culture.

\(^{103}\) South African trade union linked to the values of AfriForum.

\(^{104}\) Afrikaans expression loosely translated as “fed up”

\(^{105}\) An Afrikaans lead South African political party.
made by Theuns de Wet (cited in O'Toole 2011:2 of 8), Afrikaner-kultuurbond (AKB) chairman, at the National Women's Memorial and War Museum in Bloemfontein five years prior made the Afrikaner's sentiments clear: “Monuments testify to our nation's heroes, our religion and our nation's future hopes [any changes to them represent] an effort to strip us of our identity”.

Goodrich and Bombardella (2016:1) acknowledge that white ideals and experiences are fortified in 97% of South Africa’s declared heritage sights, which explains the Rhodes Must Fall proclamation that South African statues honour out-of-date figures representing an apartheid past. South African political activist Chumani Maxwele ignited the #RhodesMustFall campaign. Maxwele, on the 9th of March 2015, threw faeces at the University of Cape Town (UCT) Rhodes statue to draw attention to the symbols on campus that embody reminders of a past imbedded in “White supremacy and Black subjugation” (South African History Online 2015:1 of 2). The #RhodesMustFall campaign soon extended to universities across South Africa. According to historian Hodes (in Daily Maverick 13 March 2015:1 of 3), the statue of Cecil John Rhodes on the UCT campus praises the personification of “colonial dispossession and oppression of Africans”.

An opposing protest in Pretoria by a group of Afrikaners commenced in April 2015. After the statue of Paul Kruger106 and two bronze sentries were vandalised, controversial Afrikaans singer Sunette Bridges107 chained herself to the statue. Bridges’ aim was to get the mayor, Kgotsientso Ramakgopa, to collect a petition signed by 12,000 people who insisted on having the attacked sights and symbols of the Afrikaner’s heritage protected (News24 2015:1 of 6).

Pather (in Mail & Guardian 19 February 2016:1 of 5) states that it is a predominantly white group who oppose the student protests and that they view the student disruptions as “barbaric”. Pather (in Mail & Guardian 19 February 2016:1 of 5) goes on to comment that this white group strives to “obscure the historical legacy of colonialism and apartheid as it affects black South Africans, who still remain disenfranchised by systemic inequality driven by racial capitalism and the suffocation of black identity”. Pather’s view coincides

106 President of the Transvaal from 1883-1900.
107 Bridges is known to encourage racism and hate speech.
with that of Verwey and Quayle’s (2012:568) participants, who reject apartheid but never elaborated on or took note of “its effects, or ongoing injustice related to the previous centuries of white rule”.

During the debates arising all over South Africa in 2015 concerning heritage and history, the Amazwi Abesifazane project exhibited a series titled Conversations we do not have: Should we pay careful attention? The works were a collection of “women’s voices portrayed through text and embroidery” (Amazwi Abesifazane 2015:1-2 of 6), and the aim of the exhibition was to “highlight voices lost, gained or contained”. The project noted that the majority of Afrikaans entries in the collection were made by black Afrikaans-speaking women whose work reflected subject matter such as oppression and suppression, democracy and dictatorship, colonialism and tribalism, and equality and sexism. The project brought to attention that the absence of the female Afrikaner voice drew parallels to their missing voice in the “Afrikaner’s social and political narrative” (Amazwi Abesifazane 2015:1-2 of 6).

The #blackface incident that occurred in 2014 can be viewed as an ongoing injustice twenty years into democracy. In the incident, two white female students from the University of Pretoria (UP) attended a social gathering dressed as domestic workers with padded bottoms, and with their faces painted black. The image of the unnamed students caused outrage, particularly from South African Students Congress (Sasco) president Ntuthuko Makhombothi. Makhombothi stated, “It is clear to us that the white community assisted by institutions of white privilege, like UP, are teaching white youth to disrespect and poke fun at black suffering … This incident ridicules the situation of black women in our country and reinforces racist stereotypes about our mothers” (News24 2014:1 of 7).

In a study by Conradie and Brooks (2016:63-64), black participants from the University of the Free State documented their opinions on the UP black-face incident. The participants reiterated Makhombothi’s views: “… they painted their faces and dressed like maids to entertain themselves, to mock and laugh … The image that we get regarding these cases is that white people are superior and black people are inferior”. Conradie and Brooks (2016:64) state that the black participants were more conscious of the existence of racism now than two decades into South Africa’s democracy.
The exploration of contemporary South Africa (twenty years into democracy), with a specific focus on contemporary events influencing the Afrikaner and the black population of South Africa, will offer a basis for understanding Avu’s (2016) story world’s (diegetic world) depiction of this time period. In the next section, the story world of Avu (2016) is explored in relation to Thomas’ (2009:38-62) Given Circumstances section.

5.2 Given Circumstances

The Given Circumstances section is considered the foundation for analysis and is defined as the specific conditions in which the action occurs. This foundation is laid by identifying the following criteria: time, place, society, economics, politics and law, learning and the arts, spirituality, and the world of the play (Thomas 2009:38-62). This section will be used to address the first research question as related to Avu, i.e. “What are the story world’s circumstances in Avu that relate to the cultural and temporal moments of transition (contemporary South Africa [twenty years into democracy])?”

Avu is a commissioned script written in November 2015 by Afrikaans Bloemfontein-based writer Ilne Fourie. Fourie was born in 1985 in Middleburg, Eastern Cape and studied Drama and Theatre Arts at the University of the Free State. In 2007 Fourie received her Honours degree in scriptwriting, focussing on the influence of politics on South African writers pre-and post-1994.

5.2.1 Time and place

The section of “time” and “place” will be analysed in the context of a non-realistic play as the scenes “exist outside of normal time and interrupt the sequential flow of the action on a regular basis”, and the specifications of place are “often suggested but not always clarified” (Thomas 2009:63).

The action of the play has two fixed identifiable locations and times. The first is Johannesburg pre-1994, when Avu portrays her younger self. The second is the place and year in which the production is performed, as Avu informs the audience that she is an
actress in present time in her “world of entertainment” (Part 1: 2016 [25:25-25:38]). In this case study, that would be in 2016 at the Free State Arts Festival in Bloemfontein.


5.2.2 Society

In the scenes where the audience is exposed to the background story of Avu’s life, the viewer finds out that Avu is a “love child” conceived in a back alley of a shebeen. Avu’s mother, Soufie, is an employee at the local supermarket and her father, Abraham, is a mine worker (Avu Part 1: 2016 [09:43-11:30]).

Avu speaks highly of her mother, who was the daughter of a domestic worker. Her mother passes away after a shooting at a taxi rank, and her father gets remarried shortly after Soufie’s death to a woman Avu considers to be “a real bitch” (Avu Part 1: 2016 [12:20-14:07]).

Avu’s stepmother, who remains a nameless character, is a greedy housewife who forces her husband to work long hours at the mine. She is uninterested in her stepdaughter, who she describes as “silly”. After consulting with their neighbour Miriam, the stepmother starts prostituting Avu for the sake of making “lekker pocket money” and “enjoying all the luxuries of life” (Avu Part 1: 2016 [14:28-17:11]).

Avu, in her current-time performance, is an actress who is here “for your [audiences’] entertainment, and your entertainment only!” (Avu Part 2: 2016 [00:00-00:09]). Regarding the scenes portrayed in various timeframes in South African history, for this study, society
will be analysed as a non-realistic play as *Avu* makes use of mythic awareness to “describe the psychology, customs, or ideals of a society” (Thomas 2009:64).

In scene 4, *Avu* (Part 2: 2016 [08:05-10:10]) disproves the myth that black people cannot speak Afrikaans. She goes on to compare herself to the character of *Saul* in Dalene Matthee’s novel *Kringle in 'n Bos* to clarify to the audience the generalised perspective Afrikaners have of black people: “Ek het gehou van Saul. Ek het hom verstaan. ‘All woodcutters are wild and dirty and so are their children …’ Ek en hy was dieselfde… ‘All kaffers are wild and dirty and so are their children …’ Nogal diep, nê?”

The society of the Afrikaner is portrayed as

- nostalgic about their past: “Let me take you back to happier times” (Avu Part 2: 2016 [13:12-13:33]);
- and gullible: “You would rather eat a plate of horseshit and believe it taste like koeksisters just because someone well known … gave their opinion” (Avu Part 2: 2016 [06:20-07:10]).

The society of black people is portrayed as

- inferior: “Wat maak jy meidjie”;
- thieves: “Het jy van die suiker gesteel, meid?”;
- liars: “Hou op lieg!”;

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108 “I liked Saul. I understood him … We were the same … Quite deep, right?”
109 “Thank you, my Master”
110 “Take off your fucking dress”
111 “What are you up to, servant girl?” *Meid* and *meidjie* are both derogatory words used to describe black servant girls/women.
112 “Did you steal sugar, maid”
113 “Stop lying!”
• sexually promiscuous: “Groot genoeg om te steel en seker om te spyker ook, nê?”\textsuperscript{114};


5.2.3 Economics

The myths perpetuated regarding economics of a non-realistic play is that a black family’s wealth can be procured only through stealing: “Eendag gaan Dêrra nog daai gold nugget kry,\textsuperscript{116} and the first nugget I get is yours” (Avu Part 1: 2016 [01:25-01:50]); acceptance can be gained by contributing financially to a household: “The queen could not kill her anymore; she needed to keep her alive so she could have all the luxuries she wanted” (Avu Part 1: 2016 [22:50-23:13]); and that there is no inheritance of value to be gained in black families: “The little princess and the king were left behind with a plastic bag filled with two plates of cold pap and wors, a packet of NikNaks, a Chomp …” (Avu Part 1: 2016 [12:30-13:10]).

5.2.4 Politics and law, and learning and the arts

Cape\{town\}etc (2016:11-12 of 17) describes Avu as having “politics at its heart” and as an “up and down show that makes you question everything”. In this spine-chilling and gripping story, the characters represent a dance between Boer and Bantu, wherein the political environment of South Africa pre- and post-1994 is explored.

If you are black and you are living in Joburg pre-1994 you don’t believe in fairy tales, especially Snow White and the seven dwarfs! – Avu (Part 1: 2016 [08:35-08:55]).

The National Party formally introduced apartheid in 1948, although the notion of the superiority of whites and racial separation had been recognised prior to the establishment

\textsuperscript{114} “Old enough to steal and surely to fuck too, right?”

\textsuperscript{115} “Thick, fleshy bums, brown meat and fat as a calf”

\textsuperscript{116} “One day, Dêrra will find that gold nugget …”
of apartheid. The original reasoning for apartheid was focused on reinstating the various races in different areas (Infoplease 20161-2 of 3). Giliomee (2003:491,548,540,523) states that based on the Afrikaners’ fear as a dominant minority of being secure from blacks, the NP encouraged separate development. The vision of the NP was bent on creating a secure position for Afrikaners.

Avu is aware that her upbringing and that of a white counterpart is worlds apart in comparison. The fairy tale her father tells her describes the perfect little girl as a princess having a white skin, red lips, black hair, and blue eyes, a quintessential European girl living in a world filled with happy endings (Avu Part 1: 2016 [07:30-07:55]).

In a rendition of her own fairy tale, Avu describes a black princess living in a world of compromises. The black princess’ mother wanted to name her daughter Sophia – a white name – “to spite FW de Klerk”, but because the mother could not spell, the little girl received the name Soutie, “n kombuismeid se naam, after all”117 (Avu Part 1: 2016 [11:07-11:52]). This occurrence can be linked to the Bantu Education Act of 1953 establishing an education curriculum specifically compiled for black people. Within this curriculum, education was limited to attaining labour skills of use within designated homelands or in service of white people (African History 2018:2 of 3). This act therefore guaranteed the Afrikaner of “a regular and cheap source of labour” (Devarenne 2010:394).

After the democratic elections of 1994, apartheid laws such as the Bantu Education Act were abolished; therefore, the character of Avu is an educated black female in post-apartheid South Africa. Avu excelled in an Afrikaans school, studied Drama and Theatre Arts at university, and is on the verge of starting her Master of Arts degree focussing on Shakespearian literature.

Ek kry die Afrikaner jammer … Wat het julle oor? … fokkol …118 (Avu Part 2: 2016 [10:15-10:41]).

Kufandarerwa (2017:1 of 3) states in an article that the student protests in South African universities dismissing Afrikaans as a medium of instruction is leading to the social

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117 “the name of a kitchen maid, after all”
118 “I feel sorry for the Afrikaner … what’s left for you? … fuckall …”
extinction of the White Afrikaner. The language policy protests, according to AfriForum chairperson Flip Buys (cited in IOL News 2017:1-2 of 3), has resulted in Afrikaners feeling like “second-class citizens because our language, culture, institutions, heritage and way of life have been fundamentally prejudiced”.

Avu acknowledges the downtrodden state of Pieter, the character symbolising the Afrikaner, in scene 4 (Part 2: 2016), where she expresses her concern for their future. In a very serious scene with Pieter, Avu offers potential solutions for the Afrikaner, such as moving to Orania or supporting Steve Hofmeyr’s political conquests, which is met with juxtaposed laughter from the audience (Avu Part 2: 2016 [10:42-13:12]).

5.2.5 Spirituality, and the world of the play

Avu invites the audience to watch her first one-woman show. She describes her pending performance as “a night you will remember, a night you will forget, a night that will make you wet and sweat!” (Scene 3 Part 1: 2016).

In her theme world of entertainment, presented as a window display, linked to the audience with a red carpet, Avu aims to become “someone you like, you love, you hate, you relate, you forget, you never forget” (Avu Part 1: 2016 [25:25-25:58]). By becoming a character that is liked, hated or relatable, Avu challenges the Afrikaner’s notion of being a superior and god-like figure.

As a little girl, Avu gets told by her father that the Afrikaner is a saviour (Avu Part 1: 2016 [02:17-02:35]). Through manipulative, ironic and comic episodes of South African events, Avu gives insight into the perspective of a black woman living in South Africa, who at the end of her performance defies her father’s statement by concluding that, “Ons Morena, ons God, ons Hemelse Vader het die stinkende, vals Afrikaner se masker aferuk”119 (Avu Part 3: 2016 [08:55-09:08]).

119 “Our Morena, our God, our Heavenly Father smashed the stinking, fake Afrikaner’s mask”
Now that the historical timeframe of the time in which *Avu* plays off has been outlined, with the circumstances of the fictional story world, the emblematic features of *Avu* will be revealed by following Thomas’ (2009:168) *Character* section.

### 5.3 Character Analysis

To reveal the emblematic features of *Avu*, the case study will include the objectives, actions, adaptations, conflict, will power, values, personality traits, complexity, and relationships of *Avu* (Thomas 2009:169). The aim of the case study is to reveal *Avu’s* objectives (the goals she wants to achieve, her strategies (how she plans to achieve the goals), and her operations (what physically happens when the strategies are implemented).

#### 5.3.1 *Avu*

“Fokof, Pieter!”

The character of *Avu* represents the black community of South Africa, but more specifically, a perspective of South African events from the perspective of a black Afrikaans-speaking women. *Avu* uses her intellect to reimagine her past and future with *Pieter*, who represents the Afrikaner, with the intent of showing her position within South African society. In *Avu’s* world of entertainment she clarifies to the audience that actors are master manipulators: “We play with your feelings, your fears, your darkest secrets and fantasies; we make you believe that we are real” (*Avu* Part 2: 2016 [07:16-07:44]).

In scene 2 *Avu* (Part 1: 2016 [23:34-25:50]) tells the audience a fairy tale from a little black girl’s perspective living in South Africa pre-1994. In her tragic fairy tale, she talks about her mother’s horrific death at a taxi rank, her father getting married to a greedy woman and working day and night shifts at the mines to provide for his family, and being prostituted by her stepmother. *Avu* makes it clear to the audience that, “I’m no princess. That’s a white man’s tale” (*Avu* Part 1: 2016 [09:43-11:30]). As soon as *Avu* has the

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120 “Fuckoff, Pieter!”
audience emotionally invested in her fairy tale, she suddenly snaps out of it and yells, “Gotcha!”. Avu does not let the audience, who she identifies as Afrikaners, invest in her sad narrative. As the character of Avu the actress, she feels it is her duty to be on stage for the Afrikaners’ entertainment, and their entertainment only (Avu Part 1: 2016 [23:34-25:50]).

Furthermore, as the character of an actress, Avu sympathetically relates to the Afrikaner narratives she is portraying to her presumably Afrikaner audience. When bringing to the attention of the audience that she went to an Afrikaans school, she opens a gateway of “likability” and relatability with the audience. Avu mentions the English language or the “God-bless-the-queen language” being used to unite our country in an ironic manner. By linking the language of English to the devastating loss of the Anglo-Boer/South African War, Avu knows that she has the audience eating out of the palm of her hand. She uses this opportunity to push the boundary by referring to a popular Afrikaans fiction, Kringe in ‘n Bos. Avu states that it was her favourite book at school and that she related with the character of Saul, who said that “All woodcutters are wild and dirty and so are their children”. Avu then asserts her point by placing her understanding of Saul’s words: “All kaffers are wild and dirty and so are their children”. In a very subtle manner, Avu gains the trust of her audience and slowly brings in her place, as a black woman, within the Afrikaner narratives (Avu Part 2: 2016 [08:06-13:15]).

Once Avu has shocked the audience, she starts building up her “likeability” again. She has a sincere interaction with Pieter when expressing her concern for the Afrikaner in the new South Africa: “Julle volk word uitgemoor, julle nageslagte word doodgemaak, julle voorgeslagte lewe lankal onder die grond, julle tradisies, name, plekke en taal word oorgeneem, vervreem, hernoem, herdoop, verkoop. Wat het julle oor?”121. Avu’s speech brings the once excitable Pieter to a hopeless state, which prompts her to lift his spirit by reciting the poem Doringboompie by Totius (Avu Part 2: 2016 [13:17-15:20]). The poem is a description of the destruction the British empire brought upon the Boer people during the Anglo-Boer/South African War and emphasises the resilience of the Afrikaner

121 “Your people are becoming extinct, your descendants are killed, your ancestors are buried under the ground, your traditions, names, places, and language are taken over, alienated, renamed, sold. What’s left for you?”
(Gelofteland 2016:6 of 12). Again, Avu subtly brings the black narrative into the scene by having Pieter manipulate a black puppet while the poem is being recited.

In scenes 5, 6 and 7 Avu takes the audience on a roller coaster of emotions. The recital of PW Botha’s infamous Rubicon speech, wherein he stated that white people are superior to black people, has the audience in silence. Avu repeats the crux line: “Ons is anders geskape”\textsuperscript{122}. As the audience processes their shock, Avu quips that she loves performing that speech to Afrikaans casting directors because they get aroused by a black woman who “sings into their blanched souls”. Within seconds she has the audience laughing and completely distracted from the prior speech (Avu Part 2: 2016 [15:57-18:22]).

Having laid the foundation of gaining the audience’s trust, Avu and Pieter re-enact the most striking scene of the play, in scene 6. Avu portrays her mother, Soufie, as a 14-year-old domestic worker, and Pieter portrays her boss. This is the first scene where Avu does not subtly place her perspective within an Afrikaans narrative. In this scene a suggestive rape occurs with the use of a bucket of water and a mop spelling the word “swart”\textsuperscript{123} across the stage. During this scene, Avu’s narrative is brought to the fore. In the form of a voiceover, the Afrikaner’s narrative of the aftermath of the scorched earth policy on an Afrikaner’s home during the Anglo-Boer/South African War plays over the speakers, in the form of Sheila Cussons’ poem \textit{Die Swart Kombuis}. Avu applies the poem to her mother’s narrative, where the black kitchen symbolises the destruction and impact the National Party caused on the black population by implementing the apartheid system (Avu Part 2: 2016 [20:41-25:02]; Part 3: 2016 [00:00-13:29]).

Before the audience has had time to breathe after the horrifying rape scene, Avu snaps out of the character of Soufie and starts applauding her performance. An emotionally provoked audience forcibly breathes a sigh of relief. Avu tells the audience that the purpose of the performance is to “… celebrate … the healing of the wounds …”, thereby suggesting that healing can only occur once the wound has been exposed (Avu Part 3: 2016 [03:30-04:53]).

\textsuperscript{122} “We were created differently”

\textsuperscript{123} “black”
As Avu’s performance draws to an end, she metaphorically rips off the band-aid to expose the wound she has been preparing the audience to view. She performs Shakespeare’s *Sonnet 127*, which is about a man’s relationship with a mistress known as the Dark Lady, who is not perceived as beautiful by society because of her dark hair and eye colour (Cliffnotes 2016: 9-10 of 13). *Avu* loosely translates the poem into a South African context. In her version of *Sonnet 127* she talks about black people in South Africa not being considered people before 1994 as they were viewed as unworthy from the onset. *Avu* concludes that she will be part of the generation that will use her African body to break down the false pretences concerning her black skin, and she will create and build her expectations in the South African community. She strives to do this until the day the Afrikaner will notice her and say, “Ons almal lyk mos maar so”124 (*Avu* Part 3: 2016 [09:50-10:20]).

5.3.2 Discussion: Avu

*Avu* is a bold and courageous character who thrives on manipulating the audience’s emotions. *Avu*’s conflict in her story world is her awareness of her unequal standing in society. Her objective is to find her narrative, and that of her mother and great grandmother, within Afrikaans history.

*Avu*’s actions are to perform a one-woman show wherein she strategically gains the trust of her Afrikaans audience. *Avu* re-enacts and re-tells tragic stories of her parents’ past in the segregated world she comes from, and balances these narratives with bouts of comedy through her stereotypical depiction of an actress who wants the spotlight all for herself. *Avu* walks a fine line between offending her Afrikaans audience and entertaining them, by offering her sympathy and understanding of their history and current mentality of losing their Afrikaner pride in the new South Africa (*Avu* Part 2: 2016 [10:42-13:12]).

*Avu*’s objective is to keep the audience intrigued throughout her performance. Her actions serve to maintain her behaviour as unpredictable. She takes the audience on a roller coaster of emotions by shocking them one moment, and having them laugh the next. *Avu*

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124 “Don’t we all look the same”
warns the audience at the beginning of the production that she has the capability of entertaining their secret fantasies and beliefs because she considers herself a master manipulator (*Avu* Part 2: 2016 [07:16-07:44]).

*Avu* challenges the Afrikaner’s perception of a black Afrikaans-speaking female by exposing and contradicting pre-conceived ideas. *Avu* depicts herself as a complicated, driven, traumatised, manipulative, educated, talented, understanding, and sympathetic Afrikaans speaking female.

### 5.4 Conclusion

In this chapter the case study of *Avu* (2016) was presented. The case study included a literature review in regard to contemporary South Africa (twenty years into democracy), followed by the Given Circumstances (Thomas 2009) of the case study’s appropriate story world and an analysis of *Avu* as the chosen female Afrikaans speaking character.

In the next chapter I will discuss my subjective association for each of the analysed fictional characters; namely, *Magrieta van Wyk*, *Martie van Wyk*, *Sophia van der Berg*, *Mariana Landman* and *Avu*. My subjective association with the characters, as the researcher, will be included following Mittel’s *The Poetics of Contemporary Television Storytelling* (Media Commons Press 2011) as a guideline.
CHAPTER 6: Researcher’s Subjective Association with the Selected Female Characters

The previous three chapters presented the case studies for Feast of the Uninvited, Kruispad and Avu, respectively. In this chapter, the third research question is addressed, i.e., “How does the researcher engage with the selected female characters in terms of recognition, alignment, and allegiance?” My subjective association with the characters, as the researcher, will be included following Mittel’s *The Poetics of Contemporary Television Storytelling* (Media Commons Press 2011) as a guideline.

6.1 Magrieta van Wyk

*Feast of the Uninvited* (2008), allows the viewer to gain access to Magrieta’s interior subjective state through the use of flashforwards. *Magrieta* does not have many exterior markers to form a natural alignment with the viewer, as she is a silent character. The use of flashforwards offer the opportunity for *Magrieta* to reflect on her actions during the Anglo-Boer/South African War, thereby allowing the viewer to access a wider range of knowledge regarding *Magrieta’s* vague external actions.

As the viewer, I found myself extending my time with the character of *Magrieta*. Her passive tendencies and commitment to following through with society’s expected actions and norms, had me imagining hypothetical situations within her narrative; such as, “What if *Magrieta* knew from the beginning that her husband is the person that raped her? Would she still have remained married to him? Would she have burst out in anger? Would her family respect her again? Would her silence be overcome with internal strength and courage?”. I found myself craving a moment where she finds the strength to confront Daantjie, thereby offering the viewer a cathartic justice.

It is interesting, that although the other characters judge *Magrieta’s* choices, the viewer does not. Allegiance is maintained throughout the narrative, since *Captain Brooks* does not act with any ill intent towards her and the relationship is generally perceived as well
intended. The viewer, therefore, does not lose allegiance with *Magrieta* because of the awareness that *Captain Brooks* is the only person who is offering her emotional support.

### 6.2 Martie van Wyk

*Martie’s* external markers in *Kruispad* (2008) match her internal markers, and her flashforwards confirm them. This forms an interesting alignment with a character who may seem to be essentially predictable based on her integrity, yet her actions surprise the viewer everytime. As the viewer, I formed an immediate alignment with *Martie* as I enjoy witnessing the opinionated woman within a situation of conflict. Her stern face, passion and fighting spirit had me intrigued from the very beginning of the series.

*Martie*, who displays an immense amount of strength and integrity, is a character with whom an allegiance is easily formed. Her actions and problem-solving endeavours are seen as outrageous and bold, keeping the viewer intrigued in her narrative. Although *Martie’s* strong opinions and honesty make her an unlikeable person to the people around her, allegiance is still maintained with the character throughout the narrative, as her actions are never predictable, yet remain unaltered in her values and beliefs.

### 6.3 Sophia van der Berg

Similarly, in relation to the character of *Martie*, *Sophia’s* external and internal markers coincide, yet unlike *Martie*, *Sophia* does not form an alignment with the viewer. Although *Sophia’s* actions cause gasps and unbelievable fits of laughter, she is a one-dimensional character that never reaches a turn-around moment or a moment of realisation where she can correct or acknowledge her bad behaviour.

No allegiance with the character of *Sophia* is established as the extent she will go to in order to procure financial affluence is disturbing. She is completely ignorant regarding the extent of financial difficulties and offers no emotional support to her family during troubling times. Even as an anti-hero it is difficult to spend time with this disingenuous character,
and therefore it is even more difficult to sympathise with her. *Sophia* is viewed as a predictable, cold, selfish, unrelatable, and an unlikable character.

### 6.4 Mariana Landman

As a viewer, no alignment or allegiance is formed with the character of *Mariana* as she is a bland character with no backbone. *Mariana* is aware that her choices make her unhappy, yet I find it hard to sympathise with her because her problem-solving skills are mundane and ineffective. She is unfortunately regarded as a one-dimensional, downtrodden and boring character that never expresses her personal desires, instead they revolve around action taken by the men in her world. As the viewer I can only define her as a background character, wife and mother.

### 6.5 Avu

As an audience member, I immediately formed an alignment with the character of *Avu*, as she does not let the male narrative deter her from her objective. When *Pieter* does try and take centre stage, *Avu* puts him in his place by yelling "Fokof Pieter".

*Avu’s* daring characteristics offer allegiance to the character. Her definition of an actor which is described as “someone you like, you loath, you love, you hate, you relate, you forget, you never forget”, are categories that the viewer associates with the character during different portrayals of action throughout the production. This allegiance of unpredictability has the viewer invested in a character that has the ability to balance comic commentary with serious matters, thereby having the viewer laugh and cry within a moment.

### 6.6 Conclusion

In this chapter, the third research question was addressed, i.e., “How does the researcher engage with the selected female characters in terms of recognition, alignment, and
allegiance?" My subjective association with the characters, as the researcher, was included following Mittel's *The Poetics of Contemporary Television Storytelling* (Media Commons Press 2011) as a guideline.

In the next and final chapter, the findings and conclusion of the study will be offered. The limitations of the study and recommendations for future research will also be presented by the researcher.
In this thesis, the basic point of departure offered an orientation and introduction of the research topic in chapter 1, and an overview of American female voices in the performing arts in chapter 2. These voices raised concerns pertaining to the portrayal of fictional female characters, female tropes identified in film and television, and research confirming the underrepresentation or invisibility of women in the performing arts. Chapter 3, 4, and 5 consisted of the case studies of *Feast of the Uninvited* (2008), *Kruiospad* (2008) and *Avu* (2016) which are set during three cultural and temporal moments of transition in South Africa (The Anglo-Boer/South African War, Post-Apartheid South Africa, and contemporary South Africa [twenty years into democracy]), and chapter 6 voiced the researcher’s subjective association with the selected fictional female Afrikaans (or Afrikaans speaking) characters.

In this final chapter the findings, conclusion, limitations and recommendations for future research of this study will be presented.

### 7.1 Findings

In all the temporal moments of transition in South Africa; the Anglo-Boer/South African War, post-apartheid South Africa, and contemporary South Africa (twenty years into democracy), ranging from 1899 to approximately 2016, the voices of women and the way women are represented within many of the historical narratives reflected in television series and theatrical productions can, in reality, be considered disturbing. This concern, as expressed by Chastain (The Guardian 2017:1 of 1), is not only evident in an American context but also in a South African context with regards to the portrayal of the non-stereotypical female Afrikaner character in television and theatre.

Women in the entertainment industry in South Africa, as noted by Ilne Fourie (Hoffman 2018), are provided acting opportunities based on stereotypical roles reflecting physical
appearances. This coincides with Larson and McDougall-Jones’ statement that the roles available to them in the American entertainment industry limited their opportunities because the roles were based on physical appearances (TEDx Talks 2016). Emblematic features that female actors in America aspire to portray, such as smart, willful, complicated, interesting, complex, and confident (TEDx Talks 2016) also lack in female stereotypical characters on South African screens as observed in Kruispad (2008).

In Feast of the Uninvited (2008) the characters of Magrieta and Martie are represented as complex female Afrikaners. Thomas (2009:188-189) clarifies that complex characters contain an awareness of themselves which is reflected by what they choose to respond to in their world and how they choose to respond to it. Therefore, only when a character has the ability to understand what is happening to them can the viewer be permitted to share in their knowledge. Martie and Magrieta’s narratives demonstrate a personal exploration of the individual’s trials and tribulations within the story world’s backdrop of the Anglo-Boer/South African War. These female characters are represented as a prominent and strong voice during the war, whereas the men are “absent” in the narrative and even alluded to with terms such as cowards and rapists. Although depictions of mothers and wives are included, it is not done in a stereotypical manner. The female characters are identified as mothers, wives and care-takers, but the director, Katinka Heyns, as a female director brings depth by including hidden narratives such as the women being able to handle weapons, sustaining the farms, and having the agency of independence to further their own narratives.

In Kruispad (2008), which made its debut on South African screens in the same year as Feast of the Uninvited, one cannot help but notice the weak and “invisible” female representation and naturally draw a correlation to the series being written and directed by a male. Hints at tropes such as the Manic Pixie Dream Girl and the Evil Demon Seductress are established in the narratives of Mariana and Sophia, respectively.

Mariana’s own ambitions and interests are undermined in the series. When Mariana enters the workforce, the viewer never sees her in her work environment or doing work-related tasks. Instead, her working status is simply used as a method to advance her
husband, Andries’, storyline as a “fallen hero” who Mariana spends the entire series trying to fix.

The Center for the Study of Women in Television and Film at San Diego State University has been tracking women’s representation in prime-time television for the past nineteen years and documenting it in their Boxed In report (Lauzen 2016:5 of 18). The methodology of the report included noting aspects such as: whether characters are witnessed at work and witnessed as actually working; identifying their goals and the nature of their goals; and whether their roles were personal or professional in nature. This criterion concerning the complex characters are observed within the research and reflected in the results.

Lauzen (2016:2-3 of 18) indicates that during the 2015-16 year, 41% of major characters on broadcast network programs composed of female characters, which is a 1% decrease from 2014-15. With regards to the methodology criterion mentioned above, 59% of male characters were seen in their work setting, actually working, as opposed to only 44% for female characters. Lauzen (2016:2-3 of 18) also indicates that for female characters, there was a balance between personal and work-related roles, whereas most male roles (63%) were work-related roles.

It can be concluded from the above-mentioned findings that male characters are predominantly represented over their female counterparts on American television. The viewer also forms a shocking conclusion in relation to Kruispad. Whereas on American television 44% of female characters are witnessed in a work setting performing a work task, not even one instance can be recalled of Mariana in a work setting, never mind even performing a work-related task. Although a part breadwinner of the Landman household, Mariana is still only seen as a housewife performing household chores. It is clear that the female working class is underrepresented in comparison to their male counterparts in the series Kruispad.

Whereas Mariana presents characteristics of the Manic Pixie Dream Girl trope, Sophia alludes to aspects of the Evil Demon Seductress trope. Throughout the series the viewer witnesses Sophia trying to maintain her life of luxury by using her sexuality as a weapon of manipulation. In essence, Sophia is an unlikable, unrelatable, ignorant character in relation to the male characters in her story world.
In addition, all interactions between *Mariana* and *Sophia* fail the Bechdel Test,\(^{125}\) which was created to determine unequal representation on screen. In every interaction between *Mariana* and *Sophia*, they are either discussing or arguing about a man. These characters to a great extent merely feature to advance male-character narratives. Based on what can be noticed in *Kruispad*, it seems that South Africa shares the same predicament as America when it comes to the “epidemic of invisibility”.

### 7.2 Limitations to the study

The study revealed limitations regarding the availability of historical accounts of women during the cultural and temporal moments of transition in South Africa. The lack of these resources made it difficult to attempt an examination of the fictional female Afrikaner (or Afrikaans speaking) characters representation in accordance with the appropriate historical background.

An exemption of the limitation is found the case study of *Feast of the Uninvited* (2008). Having access to the historical diary accounts of women such as Mrs de Kock, Mrs Viljoen, and Johanna Rousseau offered interesting parallels that were possible to draw from their non-fictional experiences to the fictional female characters’ depiction during the war.

### 7.3 Conclusion

Van der Merwe (2003:66) states that although women have been moved to the background in the entertainment industry, there is no doubt that they played an important role during the history of the Afrikaner, and in the establishment of a national Afrikaner identity. Smith (TED 2017) asserts this by saying that what we witness in the entertainment industry does not coincide with what we see in the real world. Van der Merwe (2003:27, 69) concludes that if more female storytellers emerge, we will see more of the women we recognise in our day-to-day lives.

\(^{125}\) The Bechdel Test was created by Alison Bechdel, and in order to pass it a movie or series has to have at least two women in it, they have to talk to each other, and they have to discuss something besides a man.
The epidemic of invisibility is apparent in the Afrikaans entertainment industry. Dr Stacey L Smith (2017:2 of 50) raises an interesting point about female directors’ lack of acknowledgement at prestigious award ceremonies. My investigation into the three Afrikaans-dominated arts festivals in South Africa reflected an underrepresentation of female directors. After scanning through the theatre productions on the 2017 festival programmes for the three festivals, I noticed very few female directors among all the directors. A closer investigation showed that 24% of directors at Woordfees (US Woordfees 2017) were female, 23% at KKNK (Litnet 2016), and a mere 12% at the Free State Arts Festival (Vrystaat Kunstefees 2017). Van der Merwe (2003:27) states that the female director has the ability to apply feminist strategies that can equalise the playing field in the entertainment industry by making female characters visible and allowing them to gain a higher status within the narrative.

As the director of Avu, my focus was on including female history into the discourse of the past as instructed by van der Merwe (2003:27, 69), where the limited account of history is extended in order to portray more than just a one-sided account. Ilne Fourie, Avu’s author, out of anger and frustration created the character of Avu as a means of confronting the Afrikaner with the injustices of the past via an Afrikaans-speaking black woman. Fourie (Hoffman 2018) states that by having a black woman speak to the Afrikaner in their own language, the Afrikaner audience members could easily identify with the character’s plight to expose hypocrisy, find her place within history, and in an entertaining manner make fun of the Afrikaner.

Van der Merwe (2003:66) asserts that at a time when Afrikaners began to adopt ideologically, the emblematic features of the Afrikaner woman were to be religious, patriotic, submissive, sexually suppressed, and virtuous. These features fall under the description of the volksmoeder and these traits, according to Brink (1990:273), continued to be observed in Afrikaner women well into the twentieth century. With that in mind, these emblematic features should have expired in regard to the representation of female Afrikaners today.
7.4 Recommendation for future research

My recommendation for further research would be exploring the emblematic features of fictional female Afrikaner characters in selected South African television and theatre productions that are directed by females in the twenty-first century. More research on this topic could add to a growing catalogue of complex female characters that could be useful to researchers in fields such as gender studies, literature studies, and arts and culture studies.
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113


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