

“BETWEEN THE WALLS OF JASPER, IN THE STREETS OF GOLD”: THE DECONSTRUCTION
OF AFRIKANER MYTHOLOGY IN MARLENE VAN NIEKERK’S *TRIOMF*

by

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ABSTRACT:

Triomf explores the distortion of the national Afrikaner identity as a result of apartheid. This dissertation aims to demonstrate how van Niekerk deconstructs the Afrikaner through myths, stories, symbols, intertextuality and Derridean deconstruction. The Benades represent the Afrikaner on three levels: the personal, the national and the primordial. Since the Benades are primordial, Van Niekerk is able to use the archetypes of Jung's collective unconscious to deconstruct the archetypal mythological structures Afrikaner nationalists used to develop identity and unity. The archetypes deconstructed are Spirit, the Great Mother, Re-birth, the Trickster, the Physical Hearth and the Sacred Fire. Afrikaner myths deconstructed include the Great Trek, the family, the patriarch, the matriarch, the future of a white Afrikaner nation and the binding character of Afrikaans as white national language. Van Niekerk undermines the *plaasroman* of the 1920s and 1930s, as the Afrikaner's national identity was constituted and deconstructed in literature.

Key words: Afrikaner
Deconstruction
Myths
Identity
Intertextuality
Apartheid
Plaasroman
Patriarchy
Triomf
Marlene van Niekerk

ABBREVIATIONS:

TRIOMF (ENGLISH): T

TRIOMF (AFRIKAANS): TA

TRIOMF (NETHERLANDS, DUTCH): TN

OPSOMMING:

Triomf ondersoek die verwringing van die nasionale identiteit van die Afrikaner wat veroorsaak is deur apartheid. Die doel van hierdie proefskrif is om te wys hoe Marlene van Niekerk die Afrikaner dekonstrueer deur mites, stories, simbole, intertekstualiteit en Derridaanse dekonstruksie. Die Benades verteenwoordig die Afrikaner op drie vlakke, naamlik die individuele, die nasionale en die oermens. Omdat die Benades gesetel word in *die mens* (oermens) kan Van Niekerk gebruik maak van argetipes wat spruit uit Jung se konsep van die kollektiewe onbewuste. Sy dekonstrueer die argetiepse mitologiese strukture wat die Nasionaliste gebruik het om identiteit en eenheid te ontwikkel. Dié argetipes sluit in die Gees, die Groot Moeder, Herlewing, die Triekster, die Fisiese Haard en die Heilige Vuur. Die Afrikaanse mites wat spesifiek dekonstrueer word is die Groot Trek, die familie, die patriarg, die matriarg, die toekoms van Afrikaners as 'n wit nasie en Afrikaans as bindingsmiddel en wit nasionale taal. Van Niekerk meld veral die plaasromans van die 1920s en 1930s omdat die Afrikaner se nasionale identiteit vasgelê en ondermyn is in literatuur.

Sleutelwoorde: Afrikaner
Dekonstruksie
Mites
Identiteit
Intertekstualiteit
Apartheid
Plaasroman
Patriargie
Triomf
Marlene van Niekerk

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CHAPTER 1

INTRODUCTION

Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein: *for the time is at hand.*

Revelation 1:3 (1)

Or to put it another way: if you're lucky you'll come to a crossroads and see that the path to the left leads to hell, that the path to the right leads to hell, that the road straight ahead leads to hell and that if you try to turn around you'll end up in complete and utter hell (2).

Mol stands behind the house, in the backyard. As the sun drops, it reaches between the houses and draws a line across the middle button of her housecoat. Her bottom half is in shadow. Her top feels warm.

Triomf: 1

1.1 Introduction: Aim and method of this study

Highlighted by the sun and dulled by the shade, Mol represents the plight of the Afrikaner nation on 27 April 1994. Is she emerging from a dark past into a bright future – or is she leaving the light behind to enter the uncertain realms of the Afrikaner's stygian nightmares? For many Afrikaners a black majority government embodies their darkest fears, the descending into the pit; the dissolution of their creation myth, the Great Trek and the confirmation of the Nationalist Party's gloomiest predictions. The Benades in *Triomf* can be read as a 'metaphor for (and protest against) the insularity of the Afrikaner's cultural universe, a result of the confluence of Afrikaner nationalism and apartheid' (3). The dramas in *Triomf* take place in the seven months preceding the first democratic election that leads to the death of the Old South Africa, the end of legitimised apartheid, the future demise of the National Party and the fragmentation of the identity of the Afrikaner as constructed during more than forty years of apartheid. Breyten Breytenbach writes, 'My broer, my dor, verlate broer (4) ... en wat gaan daar van jou mense bly?' (5). Amongst other things, Marlene van Niekerk uses *Triomf* as a vehicle to explore this political turning point in the history of the Afrikaners by

elucidating the deconstruction that took place from within the National Party itself, which in turn led to the loss of Afrikaner political power.

The aim of this study is to discuss how Van Niekerk addresses the problems of ‘shame, guilt, political violence, truth and identity’ (6) in Afrikaner society. The recurring images that make up the body of Afrikaans mythology allow Van Niekerk to employ intertextuality in order to demonstrate how the Afrikaner identity was constructed. She makes use of different myths, multi-dimensional symbols and the deconstructive principles of Derrida as she traces the political, social and economic factors that played a role in the deconstruction and loss of the mythical identity of the Afrikaner. The racially skewed tenets of apartheid were maintained through ordinance, censorship and coercion, which led to guilt and internal conflict in the nation and caused the national identity to become distorted and anxious. *Triomf* accentuates the underlying cracks in Afrikaner identity that haunted Afrikaners as they struggled to maintain their designated National Party character.

Van Niekerk utilizes the genre of the old Afrikaans literature, what J. M. Coetzee defines as the *plaasroman*, as opposed to ‘the farm novel’. Coetzee describes the *plaasroman* as written by Afrikaans authors about ‘rural life’, as opposed to ‘the farm novel’ written by English authors like Olive Schreiner (7). The myths and identity of the Afrikaner were solidified in the *plaasroman*, especially the literature of the 1920s and 1930s, because it portrayed them as part of the quotidian life, almost alone in the South African landscape. Van Niekerk places *Triomf* in the framework of the *plaasroman*, but in a mutated, apocalyptic, postmodern setting, which allows her to deconstruct the Afrikaners and the myths that sustain them.

The *plaasroman* makes use of realism in order to add verisimilitude to the portrayal of the Afrikaners in their rural world. Van Niekerk subverts the realism in the *plaasroman* and so undermines the narrative techniques associated with traditional realist fiction, by representing an alternative reality that is familiar, but scandalizingly different. In a discussion of Paul Auster’s *New York Trilogy*, Russell finds that ‘by denying

conventional expectations of fiction’, such as ‘linear movement, realistic representation’ and conventional ‘closure’, logocentrism is exposed, which is a primary subject of Derrida’s deconstruction’ (8).

Apartheid ideology, patriarchy, the National Party and the way the Church functioned in apartheid society are all examples of logocentricity. Van Niekerk shows that the ultimate referents (transcendental signifiers like God and the apartheid government) in Afrikaner society have failed. Russell observes that ‘the quest for correspondence between signifier and signified is inextricably related to each protagonist’s quest for origin and identity’. Van Niekerk, like Auster (in Russell), reinforces the deconstructive effects through the use of ‘language games’, undermining ‘intertextual references’, profanities, broken ‘mirror images’, sacrilegious stories and irreverent ‘puns’ that deracinate the conventions of Afrikaans literature (9). *Triomf* explores how the identity of the Afrikaner changed because their signifiers and signifieds had lost all correlation. Derrida asserts ‘the absence of a center or origin’, in other words ‘a transcendental signified’, endlessly defers meaning (10) which implies that stable identities and single solutions to problems become impossible.

Some of the myths sustaining the identity of the nation are those that grew from apartheid ideology – the idea of racial purity, Christian nationalism, the biblical myth of the Afrikaner as the Chosen People and the supremacy of Afrikaans as the national language (11). These myths were reinforced by events like the Great Trek, the Anglo-Boer Wars, the mortality of the women and children in the camps and the Battle of Blood River, all co-opted by the Nationalists. Van Zyl Slabbert (in Liebenberg) regards the official identity of the Afrikaner up to 1990 as delineated by church membership, political membership, party membership and an affiliation with political power through cultural organizations like the *Broederbond*. Slabbert (in Liebenberg) believes that the official identity of the Afrikaner was shattered after 1994, when trusted myths became obsolete and new myths had not yet been formed (12). Viljoen sees a myth as a version of truth, accepted without question – a master code that gains untouchable authority (13). These ‘truths’ were used to augment the political role and image of the Afrikaner.

In *Triomf* these myths are questioned through the representation of the Benades as the logical conclusion of the Great Trek, because it demonstrates how the insular existence promulgated by apartheid leads to physical and psychological incest.

In order to decode Van Niekerk's *modus operandi* in deconstructing the Afrikaner, the following concepts will be under discussion, because Van Niekerk makes use of them in the text: deconstruction, postmodernism, intertextuality, archetypes and myths. Leon de Kock's English translation of *Triomf* is utilised in this study, but since translation affects humorous situations, some Afrikaans quotes will be included from the original Afrikaans text. The implications of translation for the text will form part of the discussion as well as possible reasons for the profane, uncompromising style Van Niekerk uses in *Triomf*. Because the Benades evolved in a binary society, a short piece on binary oppositions is included.

1.2 Deconstruction

Spivak (in Derrida) comments on humankind's shared desire 'for a stable centre, and for the assurance of mastery – through knowing or possessing'. The reflection of that mastery is in *the book* with its 'ponderable shape and its beginning, middle and end', that 'stands to satisfy that desire' (14). *Triomf*'s intertextual references and failure to satisfy *that* desire for assurance leads to an investigation of the role deconstruction plays in *Triomf*. The discussion will look at deconstruction as a hauntology, and at the role fulfilled by the cave, the hymen and undecidables as deconstruction vehicles in the text, followed by a short debate on deconstruction as a method.

Vattimo (in Macey) describes deconstruction as a 'virtuoso performance art' (15) that cannot provide answers but increases our suspicion of universal truths and ideologies, undermining the human desire to know and to possess. In a country where the population was compelled to accept the dominant ideology, deconstruction is a necessary exercise to expose the untrue, the unsaid and the distorted. It also unmasks silences in texts, as when the incestuous undertones in *Ampie* emerge in *Triomf*. Ideology compromises historical texts and *Triomf* reveals the manipulation of history

that took place in the creation of the Afrikaner identity. Constituted in literature, the identity of the Afrikaner is vulnerable when deconstructed, because Derrida (in Macey) introduces the notion of *différance* to show that language and meaning have no point of origin and no end. Meaning is the product of differences between signs and thus always deferred, so that meaning changes constantly and ‘never comes to an end’ (16). Thomas imagines this deferral of meaning ‘as a man moving fast over an infinity of stepping stones, each new stone providing a platform from which to jump to many others’ (17).

In South Africa, a certain view of the world, of consciousness, and of language used to be ‘correct’. Derrida discloses that if the minute particulars of that view are illuminated, a different picture emerges. *Triomf* is a text that re-examines a particular worldview and launches ‘an enquiry into the “operation” of our most familiar gestures’ (18). In this re-appraisal the origins and evolution of Afrikaners are described while the internal deconstruction is elucidated, not in order to destroy, but to open up a space for re-evaluation and the possibility of building new identities.

There are numerous deconstructive signs in *Triomf*, and a few are mentioned in this discussion. The ghosts of Sophiatown are Derridean deconstructions. They undermine the authenticity of Triomf (the suburb) because it shows Triomf to be haunted by a past that refuses to wane, questioning all present truths. Powell describes Derrida’s nebulous philosophy of deconstruction as ‘an ontology of ghosts [hauntology], a ghostly writing, which follows the insubstantiality of all things, anything, including and especially of the self, the writer, the state or nation, philosophy itself’. Derrida (in Powell) thinks of deconstruction as a philosophy and not a method, because it does not try to change things. It only attempts to ‘describe’ them. Every ‘thing’ that exists is only ‘a ghost of itself’. ‘When the philosopher sets out to find a true and real thing, he inevitably ends up with only a shadow ... Derrida’s reason for pointing out that all writing is trace (*trait*), each public person a ghost and each tradition a history of spectres, is that for each ghost there is a promise of something truly real. The truly real is not a distinct realm, however, but is a promise which the ghostly existent thing holds out, the promise of a purer version, a non-existent version of itself, which is hoped for, but not realized’.

Derrida's (in Powell) proof for his theory lies in the predictable, 'process of life and death', which Pop describes as beans and farts and where everything which can happen has almost already happened. This means that a real 'event' is a rare occurrence and only ghostly images of what they could be. Deconstruction is a discomfoting process and Powell comes to the conclusion that 'the anger aroused by deconstructive ontology is due to the frustration which conservative, authoritarian minds feel when they find that their ideals are truly real only because they insist that they are real, and that in fact they are spectral ideals for a half-present world' (19). The democratic election is a Derridean 'event' unique to South Africa, but only a spectre of countless other elections set in the past or in the future, in other known and unknown places.

Triomf's involvement with deconstruction becomes apparent when Mol looks into the pit ('cellar' T: 59) that Lambert is digging in order to store his petrol bags. John thinks that Lambert's 'burrowing' into the earth, opens up a 'perspective on history' that attempts to confront the role that the Afrikaner played in the implementation of apartheid (20). Lambert's pit confronts the past to open the future. It is reminiscent of the mythical cave, especially Plato's cave where men, much like apartheid Afrikaners, took as reality shadows cast by a fire on the cave wall directly opposite them. In an introduction to Plato, Luc Brisson (in Plato) points out that the lesson of the cave was intended to teach future rulers the structures of reality, 'the world of Forms', which elucidates the 'unstable perceptible world', educating people's minds and releasing them from their misconceptions of reality (21), which is what *Triomf* encourages Afrikaners to do. It is significant that Mol is the one who stands next to the pit because Derrida connects the cave/pit with the hymen, using the words (said, not written) *into*, *inter*, *antre*, *in-two* (22).

The hymen is associated with *antre* defined as a cave, natural grotto and deep dark cavern. Where *cave* is an empty hollow, concave space in the form of a vault, *antre* is a deep, dark, black cave and *grotto* is a picturesque cave created by nature or humans. Etymologically it is linked to *antara* which signifies 'interval', and is related to the Latin proposition *inter* (*entre*). The hymen stands in-between two events, namely

virginity and non-virginity, innocence and experience, which Derrida interprets as the confusion between ‘the present and the non-present’. ‘This produces the effect of a medium which envelops both terms at once’, as it is located between two terms. ‘What counts is the *between*, the in-between-ness of the hymen’. Lambert’s pit stands between the unspeakable past and the unmentionable future. The hymen stands in the *inter* – ‘in the spacing between perpetration and its recollection’ (23). Derrida sees the hymen (like intertextual webs) as a type of textile, its threads ‘interwoven with all the veils, gauzes, canvases, fabrics (Mol’s overalls), moires, wings, feathers, all the curtains (Mol’s sunfilter curtains) and fans that hold within their folds’ – everything (24). Chevalier & Gheerbrandt describe a cavern as ‘the archetype of the maternal womb’ as ‘caverns feature in myths of origin, rebirth and initiation’ in many cultures. The cavern also has a negative aspect as being a ‘gloomy pit’, an ‘underground region’ where ‘monsters dwell’. The cavern thus plays a role in many initiation rites, which take place as a candidate enters an *antrum* and so returns to the womb (25). Lambert relates to the cavern and the hymen through his initiation rite (fridge exam), his digging of a pit, his re-entry into his mother’s womb and in his classification as a monster. Van Niekerk exploits Eco’s concept of intertextual irony when she applies Derrida’s deconstructive principles with satire and parody, by inserting Lambert into Plato’s cave.

The pit (grotto, cave) in *Triomf* stands like the hymen between two worlds, the old and the new, between apartheid and its imminent demise. The old world is present in the Sophiatown artefacts, which Lambert excavates (Plato’s cave is also associated with artefacts). The new world lies in the future that he plans for himself. Derrida exposes the play of the hymen as ‘*at once* vicious and sacred’ (26), a symbol of perpetual allusion to acts that may or may not take place. Derrida stresses that one can never know what the ‘allusion alludes to, unless it is to itself in the process of alluding, weaving its hymen and manufacturing its text’ (27).

Deconstructive devices that jeopardize stability are ‘undecidables’, because they threaten the idea that people inhabit ‘a world governed by decidable categories’. The stability promoted by decidability is one of the reasons why the National Party gained

popularity. It undercut uncertainty by politically changing South African society so that it functioned within sets of binary oppositions which were ‘all governed by the distinction, *either/or*’ (28). Derrida (in Collins & Mayblin) proclaims that binaries deconstruct themselves, and undecidables are one of the elements that disrupt their oppositional logic, because ‘they slip across both sides of an opposition but don’t properly fit into either’, and so ‘question the very principle of “opposition”’. For Derrida (in Collins & Mayblin), the zombie is an example of an undecidable. The zombie cuts across ‘the life/death opposition’ because it is ‘either alive or dead’, ‘neither alive nor dead’ or ‘both alive and dead’. In Western culture, where the living and the dead form two separate categories, the zombie occupies the space in-between (29). In South African society, coloureds function as Derridean undecidables. Neither white nor black, both white and black, they occupy (and often still do) an uncertain position in society and their political classification as ‘black’ exposed apartheid as a construction with no religious or political basis. Lambert’s racial statements demonstrate the confusion that followed such arbitrary classifications. He describes the Chinese as a sort of a hotnot (T: 282), advises Mary that she must ‘maar try for white any time’ (T: 404) and regards himself as superior because of his white skin.

Derrida regards deconstruction as ‘neither an *analysis* nor a *critique*’ and not negative, not a destruction or an annihilation and not a method, but he admits that there are problems with ‘what here or there can be envisaged for the word and the usage itself’. He also writes that ‘it is not enough to say that deconstruction could not be reduced to some methodological instrumentality or to a set of rules’. He sees deconstruction as acquiring its value from a ‘chain of possible substitutions’ so that it ‘replaces and lets itself be determined’ by words like “‘écriture,” “trace,” “difference,” “supplement,” “hymen,” “pharmakon” (30). To my mind, the term has achieved a postmodern freedom away from any constraints put on it by the author. In spite of Derrida’s statements, it has become method, a way of analysis and a mode of thought. It has entered popular culture and is seen as a negative comment on the logocentric. In this dissertation, I use the term ‘deconstruction’ as always present and threatening to occur spontaneously from within and without, as a renewal and a destruction, keeping in mind

Derrida's words (in Caputo) that deconstruction is turned toward 'opening, exposure, expansion, and complexification, toward releasing unheard-of, undreamt-of possibilities *to come*'. The term cannot be constrained (and yet is constrained) because 'every time you try to stabilize the meaning of a thing ... it slips away' (31). Deconstruction is at the same time a very wide limitless concept and a very narrow concept that leads to ends and destructions (31). Kannemeyer sees the deconstruction from within South Africa as occurring in texts such as Huddleston's *Naught for your comfort* (1956), which is echoed in other writings that questioned the moral and religious basis of apartheid, like that of the *Sestigers*. They criticized the government's severe censorship laws which hampered creativity, and their dissatisfaction was not only confined to literature but spread into the whole of Afrikaner society by confronting the literary, moral, religious and political conventions of the Afrikaner (32).

One of the pillars of logocentricity is the concept of Being (being-present), a transcendental signified that implies 'presence as substance/essence/existence' (33) or an authentic identity that suggests a static final reference undermined by deconstruction. *Triomf* questions what 'being' an Afrikaner means, because the concept functions as if it is an inclusive term that makes Afrikaners instantly recognizable. Derrida evinces the sign as heterogeneous and filled with the 'traces' (34) (tracks, spoor) of other meanings within the structure of the sign, which undermines the notion of a stereotypical Afrikaner. Deconstruction is a logical 'non-critique' to use in a text about the loss of veracity and reassuring logocentricity, a technique that banishes the reader from the old realistic world into the mutability of the postmodern world.

1.3 Postmodernism

Amid rumours of its demise, postmodernism is still flourishing after almost thirty years, starting with Lyotard's publication of *The postmodern condition: A report on knowledge* (1979). It is used as a model in *Triomf* because it investigates 'the relationship of ideology and power to all of our present discursive structures' in South Africa (35), as apartheid 'truths' are eroded in the new postmodern South Africa. Postmodernism is a contested term, and Appiah describes it as a 'semantic island'

surrounded by ‘shark-infested waters’ because it challenges the unitary notions of reason, from Descartes to Kant (36). Postmodernism will only be discussed as far as it pertains to issues in *Triomf* as it is not the subject of this dissertation. It best reflects the mood of uncertainty and nostalgia that is found in modern societies and is especially applicable to South Africa in the months that preceded the first democratic election, because it can be defined in terms of ‘deaths’ and ‘ends’, or what Ward calls the ‘death of the real’, ‘an abandonment of the search for absolute truth, and a preference for the temporary’, the fragmented, the blurring of borders and a recognition that reality is ‘increasingly constructed by *signs*’ (37). Francois Smith makes us aware that the postmodern novel does not reflect the truth about the world. It is a reflection of a certain way of seeing things, it is shaped by its circumstances and does not reveal an innocent, unimpeded view of the world (38).

Postmodernism blurs the distinction between high and low culture and rejects modernism’s hostility to mass culture (39). For example, in *Triomf* one finds references to: *boeremusiek*, jazz, Louis Armstrong, Hugh Masekela, Jim Reeves, Elvis Presley, The Rolling Stones, hymns and operas such as *Madame Butterfly* and *Der Rosenkavalier* (Knight of the Rose). The music reflects situations in the novel, as Treppie’s reference to Lambert as the Knight of Triumph (T: 284) demonstrates. Lambert uses Mol’s yellow rose to woo Mary, and in so doing parodies the opera (*Der Rosenkavalier*), in which the suitor woos the unwilling maid with a rose made of solid silver. Eco mentions that at first high art was seen as an alternative to an undermining mass media, but now everything is treated as if it is on the same level (40).

Tom Eaton (in an interview with Amato) describes Oprah as a postmodern phenomenon, because when she stands at Auschwitz she claims, ‘That’s the most terrible thing I’ve ever seen’. The next day she is with a divorced mother in Idaho, whose husband ‘smacked’ her and she cries, ‘That’s the most terrible thing I’ve ever seen’, while the following day she is ‘handing out Cadillacs to her gals’. Eaton regards Oprah’s influence on the modern world as pernicious because there is no scale of moral weight behind what she does (41). In *Triomf* the flattening of the moral scale is seen in

the portrayal of Lambert's destructive familial life against a background of televised social violence. For example, Chris Hani's funeral (T: 295), bombs, sirens and shooting in the night (T: 292) are all mentioned in the same tone as Eugene Terre'Blanche's fall from his horse (T: 296), because they are all acts of violence. They are a reflection of the political repression, murder and torture that took place during apartheid. The postmodern moral flattening acts as an equalizer, so that all forms of violence become equal: equally bad or equally admissible. South African society is experienced as contradictory, multi-layered and filled with conflict. As in Zora Neale Hurston's *Tell my horse* (in Suárez), *Triomf* reflects this heterogeneity, and rather than trying to produce 'a hierarchy of truth ... between different discourses and perspectives', *Triomf* 'situates them all on the same level of credibility, thus flattening them out and relativizing their claims' (42). This suggests a 'draining away of definition or judgement, an inability within postmodern conditions to tell the significant from the insignificant or the good from the bad' – Ward asks, *does it matter?* (43). In a postmodern society the high/low model of culture is blurred, and one can no longer represent culture as being on 'two distinct levels' (44). There is no reason why opera should be regarded as better than pop music. This does not imply that everything is the same, or that Oprah's influence is pernicious. It means that they are equal. 'Culture is in a sense flat rather than hierarchical ... There is no mass culture, only a mass of cultures' (45).

Saussure demonstrates the arbitrariness of language as a medium of communication, and blurs the line between interpretations of reality and fiction because both make use of language. In *Triomf* the blurring between fact and fiction becomes evident in the Benade myths, when Mol tells the story of her wedding to Pop and the story of Republic Day. Lambert sees these events as facts, while the Benades and the readers know them to be fictional. 'The interrogation of' its 'own conditions of existence' is a 'central feature of postmodern art' because it asks what 'stories are made of', how meaning is produced and so questions society's logocentric beliefs (46). In postmodern societies, logocentric ideologies like apartheid are undermined. Ward defines a postmodern society as multivalent or plural coded, rather than one of 'enforced

sameness', (47) as experienced under NP rule and questioned in *Triomf*. Jencks (in Ward) finds that postmodernism does not simply reflect a nostalgic past but 'actively engages in a dialogue between past and present'. This means that there can be no closure, and meanings are 'never absolute or universal'. Timeless universal truths are the product of a 'privileged social group ... with a specific area of knowledge' that covers up the social, historical and political positions of power (48). Theories of postmodernism are not only in dialogue with the past but also intimately intertwined with mass communication, television and videos. It is thus significant that the impoverished Benades own a television, since it is a vehicle of the postmodern. Television is a polysemic and pluralistic medium, its meanings are not interpreted uniformly by a mass audience, but are negotiated by different groups. The production of meaning is not confined to one person but to many, like diverse cameramen and different producers (49).

Jean Baudrillard refers to the media culture's self-referentiality as a 'simulacrum', which occurs when 'the media manufactures representations' without having to make any necessary reference to reality. Baudrillard asks if the truth resides in the 'real' event or in the representation of the event on television. He depicts television as 'controlling the mutation of the real into the hyperreal'. This process brings into question 'the traditional role of causality', the distinction between cause and effect and subject and object. Baudrillard experiences television as 'watching, alienating, informing and manipulating' (50). He further avers that the 'eruption of the binary scheme question/answer is of an incalculable importance', because it renders 'every discourse inarticulate' and 'short-circuits the dialectic of the signifier and signified, and of a representing and a represented' (51). Lambert declares that Mol cannot tell the difference between the *real* world and television anymore. Storey suggests that in 'some significant ways the distinction between the two has become less important' (52), because for Baudrillard the very definition of the *real* is 'that of which it is possible to give an equivalent reproduction and consequently the real becomes not only what can be reproduced, but that which is always already reproduced – the hyperreal'. The hyperreal replaces the real which has become 'fictitious and so transcends

representation because it is entirely in simulation' (53). The political events on television in *Triomf* assume hyperreal dimensions because they form a background of violence against which the Benades enact their lives without comment from the characters, except Treppie. When Treppie looks at the dead bodies under the blankets, he comments on the blankets rather than the bodies (T: 292).

Triomf is filled with images from television, videos and calendars. These calendars portray aerial photos of Johannesburg, girls in bikinis advertising Tuxedo Tyres, or reproductions of famous artworks by Braque and Van Gogh. As in a K-Mart novel that uses commercial images conspicuously in an attempt to make characters seem real (54), Van Niekerk names all the products that surround the Benades including Spar, Shoprite, Dogmor, Butch, Husky, Croxley, Volkswagen, *Scope*, *You* and Klipdrift, to name but a few. These commercial images in *Triomf* do not strengthen the real, but only serve to highlight the crisis of the Afrikaner identity enveloped in images that emphasize the constructedness of their environment. The products that surround the Benades are an indication that they are the passive victims of consumer society. De Certeau (in Ward) writes that people employ *bricolage* (improvised materials) to make their conditions in society bearable; 'every day we engage in the creative production of our own power struggles, pleasures and acts of disobedience, and in doing so we create important cracks in the monolith of the dominant economic order'. Coping with day-to-day life becomes about 'making do against the system' (55). The Benades' chosen way of life thus becomes part of their struggle against the political system that surrounds them, and Lambert's postbox (scrap metal) is an example of *bricolage*, of making do, and using existing materials to make the everyday bearable.

Baudrillard (in Ward) notes that the 'obsession with images has fundamentally altered the world' (56). This means that the Afrikaner identity, is not only altered by its loss of political power, but is already being undermined by globalisation and the mass media. Baudrillard (in Ward) goes on to comment that all this 'representation has saturated reality to such an extent that experience can only take place at a remove'. The world is experienced through a 'filter of preconceptions and expectations fabricated in advance

by a culture swamped by images' (57). Lambert demonstrates this when he puts a picture of a tidy new kitchen on Mol's fridge, as well as in his expectations of how a 'normal' family should live. In Baudrillard's 'cosmos' the distinction between reality and simulation is 'collapsed' (58).

Another simulacrum that appears in *Triomf* is the photograph, which Hutcheon names as 'the most common of all cultural artifacts ... we are surrounded by them; we constantly produce and consume photographic images'. The photograph is a 'self-conscious', constructed space that has 'an irreducible documentary status' (59). The old family photo of the Benades that Lambert finds in the sideboard after the election, was taken during the Great Trek Centenary in Vrededorp, 1938. On the back of the photo is written: '*Ma and Pa and Treppie – 10, Little Mol – 14, Lambertus Jnr, in front of our little house*' (T: 461). The photo shows a myth in the making because it was taken during the Centenary (Pop is wearing his Voortrekker clothes) which was used to promote Afrikaner nationalism. It destroys Lambert's self-identity, while reflecting nationalistic ideology and ideas of white supremacy. As a social document, it is filled with silences because it implies family togetherness while hiding the misery of poverty, violence and incest. In *Triomf* the difference between its intended meaning and the awareness of its actual circumstances challenge assumptions of autonomy. It is also an intertextual reference to other photos of poor Afrikaners. In Rothman's *Sociological Report* (part of the *Report of the Carnegie Commission*), that studied the poor white problem, there are several photos of poor Afrikaners in front of miserable homes described as 'kaias' or 'matjies huise' (woven grass houses) (60).

In my opinion, *Triomf* is concerned with the identity of the 'self' as it is reflected in the individual and the nation. For postmodernists the concept of 'the self' has 'vanished in a wake of consumerism'. The concept of the stable self is replaced with that of 'disintegration', fragmentation and 'superficiality'. Many postmodern thoughts on identity concern city life, because the beginnings of 'modern forms of society' are found in the rapid development of cities (61). Giliomee describes urbanization in South Africa during the 'first three decades of the twentieth century' as 'rapid, chaotic' and

‘traumatic’. ‘By 1890, fewer than 10,000 Afrikaners (two or three per cent) were urbanized; thirty-six years later, in 1926, 391,000 (41 per cent) lived in towns and cities, while in 1936, 535,000 (50 per cent)’ (62).

Ward states that with the growth of the city there was a new emphasis on the transitory, fragmentary and fluid nature of experience. Individuals became more concerned about their social role and more anxious about their place in the world, and Foucault (in Ward) identifies notions of the self (the subject) as bound up with the ‘workings of social structures and institutions’ that are ‘tied to complex operations of power’ in society to which all individuals are connected (63), especially in cities. Treppie describes it as a matter of structures: ‘From sub-economic structures, you get sub-economic sins’ (T: 260), like poverty, violence, alcoholism and incest. In *Triomf* political power resides in the state, the police and the church. The portrayal of the Benades as living an incestuous lifestyle but still regarding themselves as Nationalists and ‘opregte’ Afrikaners undermines the political identity of the Afrikaner.

Foucault (in Ward) discounts the role of the free individual as a ‘decision-making agent and source of meaning’. In his book *Collecting in a Consumer Society* (2001), Russell W. Belk (in Ward) delineates: “‘man’ as a modern invention’. He regards the ‘self as a product of modernity’ and connects its emergence to an ‘increase in autobiographies, the proliferation of the family and self-portraits’ (the Benade photos), ‘the growing popularity of mirrors’, the birth of psychoanalysis, ‘increasingly private and specialized areas in the home’ (people’s own bedrooms), and ‘the replacement of benches with individualizing chairs’ (Pop and Mol’s chairs) (64). All mentioned in *Triomf*.

Another term associated with postmodernism is ‘discourse’, which Allen describes as recognizable ‘discursive practices’ in culture and society, which directs the attention to the speaker or writer ‘and the situation from which they speak’, such as ‘educational, legal, religious or political contexts’. ‘Discourse’ points to the fact that language occurs in ‘specific contexts’ and ‘reflects specific codes, expectations, ideological pressures and presuppositions’ (65). Foucault (in Ward) discerns discourses everywhere since

everybody utilizes several discourses in society. The term involves ‘the institution, the discipline and the language’ in ways that are interconnected, since ‘one enables the other’ (66). South Africa was dominated by apartheid political discourse, and the ‘we’ that politicians like Verwoerd (T: 51) use in their speeches is part of those political discourses that attempt to ‘conjure up images of community and national identity’ (67). Pop uses NP discourse to indicate that he is part of the ‘we’ that supports the National Party. Discourse allows for change and dissent, but puts a limit on what is ‘sayable at any one time’, and defines which statements are perceived as ‘legitimate’ or ‘illegitimate’ (68). Afrikaners generally regard the story of the Benades as crossing the limits of the sayable.

In *Madness and Civilization*, Foucault (in Ward) looks at how ‘professional discourse employs “scientific” knowledge to make distinctions between sane and insane, normal and abnormal’, ‘legal and illegal killing’ and ‘proper and improper sexual conduct’. Foucault (in Ward) experiences these judgements as ‘historically particular, variable from culture to culture, and subject to change’ (69). In South Africa, the Population Registration Act, the Immorality Act and the Mixed Marriages Act all serve as examples of historical particular discourses that changed with the transition of South African politics. These laws influenced the lives of South Africans in the most intimate way, forbidding marriage and sex across the colour line, and especially affecting the coloured community, where apartheid’s false assumptions were most exposed because they were governed by Derridean undecidables.

Van Zyl Slabbert mentions a white man by the name of Bodenstein, who married a coloured woman and had 24 grandchildren, half of whom were classified as white and the other half as coloured. According to the Population Registration Act, Section 5(4)(c) (in Slabbert), ‘a Coloured is someone – (1) who looks Coloured; (2) whose mother is a Coloured; and (3) who is accepted as Coloured by the Coloured community’. Slabbert was surprised to find that in the Bodenstein family the children who looked ‘Coloured’ were the ones that were classified ‘White’ (70). In democratic

South Africa these race classification discourses have disappeared, but the prejudiced attitude often remains.

Foucault (in Ward) sees modern life, with its 'laws and censorship', as keeping 'sexual liberty under lock and key', thereby creating sexual deviants. The many discourses on sex create the notion that it is an absolute, abstract category and that there is something called 'natural sex'. Society defines itself by what it excludes, and by defining 'deviants' like lesbians and gays as criminal, mad or ill, society reassures itself of its own sanity and naturalness. 'Thus discourses are the systems of exclusion and categorization upon which society depends'. Everybody 'participates' in these systems (71). Apartheid society abounds in prohibited sexual discourses that serve to reassure Afrikaners of their sanity and morality; and as such, are deconstructed in *Triomf*. The Benades and the lesbians living across the road are all sexually deviant. The characterization of the main characters as incestuous paedophiles is unique in Afrikaans literature. The contrast between the characters portrayed in the conventional *plaasroman* and the Benades in the deconstructed *plaasroman* contributes to the black humour in *Triomf*, which is rich in droll and deviant sexual discourses. For example, Treppie's story of the bridegroom who copulates with the dog and Lambert's description of the lesbians who make love with fruit salad (T: 190). There is also a fractured parable about a Yugoslavian undertaker who, overcome by her beauty, brings a 'dead' girl back to life by having intercourse with her (T: 180), which is a subversive reference to the biblical daughter portrayed in *Luke 8:54* and the fairy tale of Sleeping Beauty. This underlines the submerged connection between myths and stories.

Foucault writes of the 'existence in our era of a discourse in which sex, the revelation of truth, the overturning of global laws ...and the promise of a certain felicity are linked together'. Foucault sees sex as supporting the 'ancient form of preaching' (72). In *Triomf* the discourse of sex is deconstructed because it is entwined with the logocentric discourse of apartheid ideology. Foucault experiences the deployment of sexuality as an affirmation of identity (73). This can be observed in Lambert's struggle to have 'normal' sex, with a 'normal' girl, so that he can live like a 'normal' Afrikaner.

‘Normal’ sexual acts affirm normality and nationality, while abnormal acts are associated with deviancy and failure. ‘Deviant’ individuals are excluded from political power as there has yet to be a president of any country celebrating his or her gayness. Foucault (in Ward) thus associates discourse, which includes sexual discourse, with the conflict ‘between those who control ... it and those who have been denied the right to representation through it’ (74).

Lyotard defines ‘*postmodern* as incredulity toward metanarratives’ (75). This is used ironically in *Triomf* because at the time many South Africans had been feeling incredulous toward National Party metanarratives for years, and the election in *Triomf* is a sign that those metanarratives have failed and the pragmatics exposed. In opposition to ‘micro-narratives’, which are local stories, “‘metanarratives’ claim to be globally valid’. Lyotard (in Ward) regards metanarratives as too ‘authoritarian’ and observes that postmodernists regard them with scepticism (76). Metanarratives are totalising ‘frameworks that seek to tell universalist stories’ like ‘Marxism, liberalism and Christianity’. Apartheid was a South African metanarrative that promised an all-inclusive answer to the Afrikaner’s political problems. It operated through ‘inclusion and exclusion, as homogenizing forces, marshalling heterogeneity into ordered realms, silencing and excluding other discourses and voices in the name of universal principles and general goals’ (77).

Postmodernism signals the collapse of ‘universalist metanarratives and privileged truth ... and to witness instead the increasing sound of a plurality of voices from the margins, with their insistence on difference, on cultural diversity and the claims of heterogeneity’ (78). Lyotard reasons that ‘postmodern knowledge ... refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable’ (79). Although South Africa finds itself in a postmodern condition many Afrikaners, like the AWB and the *Vryheids Front*, reject postmodern awareness and cling to obsolete metanarratives. Lyotard (in Ward) is thus concerned with ‘knowledge’. He is interested in who ‘controls’ it, has ‘access’ to it and how it is validated. He believes that science gained high status by appealing to ‘grand metanarratives’, which are based on

absolute truths that transcend social, institutional and human limitations (80). Since metanarratives are no longer ‘true’ Lyotard (in Ward) deems narratives, scientific, historical and political texts as having the same ‘truth value’. In *Triomf* one finds a mixture of the political, historical, scientific (stars and clouds), philosophical, mythical, literature, fairy tales, biblical parables, songs and poetry. These texts are all parodied in *Triomf*, a postmodern feature Jameson (in Ward) describes as asking questions about the texts that are being parodied (81), which leads us to the next part of this discussion, namely intertextuality.

1.4 Intertextuality

Hutcheon describes ‘postmodern intertextuality’ as ‘a formal manifestation of both a desire to close the gap between the past and present of the reader and a desire to rewrite the past in a new context’ (82), which Van Niekerk achieves in *Triomf*. This section looks at what intertextuality implies, and at Bakhtin’s terms of dialogism, heteroglossia, utterance and the *dialogic novel*. Kristeva’s concept of intertextuality is included and the metafictional functions of intertextuality. Eco’s ideas on the role of the reader are mentioned as well as the myths of Arachne and Ariadne, whose connection with weaving and labyrinths ally them with intertextuality.

The term ‘intertextuality’ challenges the idea that the author inscribes the text with one meaning that the reader will extricate through a process of interpretation. Contemporary literary theory regards literary and non-literary texts as lacking independent meaning because intertextuality ‘plunges’ the reader ‘into a network’ of textual threads and nodes (83). Meaning exists between a text and all the other texts to which it refers, so the text becomes an *intertext*, and we are reminded by Allen that works of literature are created from ‘systems, codes and traditions established by previous works of literature’ so that reading ‘becomes a process of moving between texts’ (84). In this study, some intertextual threads in *Triomf* will be unravelled.

Bakhtin’s (1920) work has a considerable influence on intertextuality because he coined many of the words and concepts used in discussions on intertextuality, such as

utterance, dialogism, polyphony, double-voiced discourse, heteroglossia, hybridisation and otherness. While Saussurean linguistics seeks to explain language as a synchronic system (the study of how language functions at any one moment in time), Bakhtin stresses that language is ‘dialogic’. Bakhtin describes dialogism as the ‘characteristic epistemological mode of a world dominated by heteroglossia’ (to be explained below). ‘Everything is understood to be part of a greater whole – there is constant interaction between meanings, all of which have the potential to influence other meanings. How it will do so, and to what degree, is determined at the moment of “utterance”’ (85). This means that there can never be ‘one language’ (monologism) in a world that is heteroglossic and dialogic. Roberts (in Allen) evinces an utterance as residing at the point of conflict between ‘official’ and ‘unofficial’ discourses, and adds that ‘every utterance contains within it the trace of other utterances, both in the past and in the future’ (86). Words are always dialogic, ‘embodying a dialogue between different meanings and applications’, and so consequently undermine any final and unquestionable positions, since every position within language is ‘a space of dialogic forces rather than a monologic truth’ (87). Allen writes further that Bakhtin regards the word *utterance* as crucial because it captures ‘the human-centred and socially specific aspect of language’ (88).

Heteroglossia (other-voiced) is defined by Bakhtin as the ‘basic condition that gives meaning to any utterance. At any given time, in any place, there will be a set of conditions – social, historical, meteorological and physiological – which ensures that a word uttered in that place and at that time will have a meaning different from what it would have at any other time’ (89). At any moment of its historical existence, language is heteroglossic from top to bottom: ‘it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past and between different socio-ideological groups in the present’. These ‘languages’ of heteroglossia meet in a variety of ways forming new languages which do not exclude but rather intersect with each other (90), like the languages of the Afrikaner, the police, the Benades, the NP, the AWB and the ANC, so that:

All languages of heteroglossia ... are specific points of view on the world,

forms for conceptualising the world in words, specific world views, each characterized by its own objects, meanings and values ... As such they encounter one another and co-exist in the consciousness of real people – ... foremost in the creative consciousness of people who write novels (91).

Bakhtin feels that in novels, ‘the novelist draws on all the heteroglossic languages for the orchestration of his or her themes and for the expression of his or her intentions and values’ (92). *Triomf* is a novel filled with heteroglossia and intertextuality as is reflected in all the different nationalities, political parties and religions that fill its pages. This lively world abounds with meanings that meet and intersect, and is represented in *Triomf* through the sounds present in the Benade house: the click-click of the floor blocks, the swish-swish of Toby’s tail, and the zicka-zicka of the car. As a heteroglossic novel, *Triomf*’s world is the opposite of the static world that the NP tried to create in South Africa. Bakhtin’s terms intersect with intertextuality because it (intertextuality) espouses many voices above one voice. Allen states that in ‘the polyphonic novel’ there is no ‘objective, authorial voice presenting the relations and dialogues between characters’ and ‘no individual discourse can stand objectively above any other, all discourses are interpretations of the world and responses to other discourses’ (93). In *Triomf* there is no authorial voice as each character relates his or her stories through inner thought processes, actions and dialogues, against a background of other discourses.

All these concepts complement the term *dialogism*. A dialogic novel implies that every character possesses its own unique personality, ‘typical mode of speech, ideological and social positioning, all of which are expressed through the character’s words’ (94). In this sense *Triomf* is a dialogic novel because all the characters reflect their own worldviews, silences and discourses. Broadly speaking, Pop’s language and actions reflect his non-confrontational personality, Mol’s speech is mostly confined to her thoughts, while roses and the colour yellow are consistently associated with her. Treppie’s discourse reflects the political and social discourses that surround him, and Lambert’s violence and social backwardness are reflected in his language and actions.

The dialogic and heteroglossic aspects of language are ‘essentially threatening to any unitary, authoritarian and hierarchical conception of society’ (95). Since dialogism foregrounds conflicts of ‘class’ and ‘ideology’, and highlights ‘divisions and hierarchies in society’, the ruling government frequently attempts to suppress dialogic voices in society (96). The NP government attempted to repress the dialogic, heteroglossic voices in South African society. The publishing of *Triomf* is a subversive celebration of dialogism and heteroglossia as the novel contains all the elements that would have led to its being banned under the National Party rule, including foul language, indecent sex and unflattering portrayals of South African heroes, political figures and the Afrikaners themselves. Bakhtin (in Allen) regards language as a ‘ceaseless flow of becoming’, ‘constantly reflecting and transforming class, institutional, national and group interests’ (97). As a socially specific, ever-changing flow, containing all the authoritarian and hierarchical concepts of society, language and meaning cannot be understood in simple monologic terms. We are reminded of Derrida’s concept of deferred meaning where signifiers slip endlessly into other signifiers so that meaning is never stagnant. Allen emphasizes that it is ‘this vision of human society and communication that stands behind the term “intertextuality”’, which Kristeva introduced into the French language in the late 1960s (98).

Post-structuralists, especially the *Tel Quel* group to which Kristeva belonged, focused on language and literature as the starting point for new political and philosophical thoughts. According to Moi (in Kristeva), they based their work on a new understanding of ‘history as *text*’ and of writing as ‘*production*, not representation’. Coining terms like ‘intertextuality’, ‘signifying practice’ and ‘gynotext’, Kristeva attempts to produce a ‘*plural history* of different kinds of writing, situated in relation to their specific time and space and articulating a *politics* which would constitute the logical consequence of a non-representational understanding of writing’ (99). The *Tel Quel* group (in Allen) sees a ‘stable’ relationship between signifier and signified, as the fundamental tool with which ‘dominant ideology maintains its power and represses revolutionary or ... unorthodox thought’ (100). Van Niekerk’s references to Joachim van Bruggen’s *Ampie* (1924) are thus not only parodic deconstructions, but also

politically subversive since early Afrikaans literature was appropriated by Afrikaner nationalism. The text (*Triomf*) becomes a site of resistance against stable signification and the interpretation that sustained *Ampie's* canonical status for decades.

Kristeva (in Allen) established a new mode of semiotics, namely *semianalysis*. She promotes the idea that texts are 'always in a state of *production*'. Texts 'cannot be reduced to representation' and they are never complete, as readers are encouraged to step into the production of meaning (101). Kristeva (in Allen) places scientific and logical discourse within artistic and fictional contexts, thus 'blurring the distinction' between science ('the logical') and language (the 'force of imagination and desire'). She feels that literature cannot be 'the privileged site' because that encourages a 'hierarchy of discourses' and so reinforces the traditional opposition between 'science (objective discourse) and fiction (creative, literary discourse)' (102).

Intertextuality emerges as a crucial concept in Kristeva's semiotic practices because she adopts from Bakhtin the idea that 'a text is constructed out of already existent discourse' and that 'authors do not create texts from their own original minds, but ... compile them from pre-existent texts'. Bakhtin and Kristeva insist that texts cannot be separated from the larger cultural or social textuality out of which they are constructed (103). In *Word, Dialogue and Novel* (1969), Kristeva develops Bakhtin's ideas, and indicates that any text:

is constructed as a mosaic of quotations; any text is the absorption and transformation of another (104).

Intertextuality must not be equated with influences, origins or sources because Kristeva (in Marshall) alleges that a text works by 'absorbing', 'transforming' and 'destroying' the other texts of the intertextual space, and what emerges is a *new text* which contains elements of other texts, but brings a new point of view to the table (105). *Triomf* demonstrates this since it absorbs and transforms other Afrikaans texts to the extent that some critics find the Afrikaners in it unrecognisable. When Treppie states that 'if you've read ten Afrikaans books you've read them all' (T: 40), he means that the

Afrikaans texts are trapped in a stagnant cyclic system of referring to each other, neither absorbing, transforming or destroying old texts, and so not producing new ones.

Bakhtin (in Allen) affirms the conflict in society between monologic and dialogic forces in which notions of incontestable singular authority, like 'God' and 'Law', 'always work on the side of monologic power' (106). All aspects of monologism are debunked in *Triomf*. Intertextuality embodies 'otherness' and uses language which is 'against, beyond and resistant to (mono) logic'. 'Such language is socially disruptive and revolutionary' (107), and is found in the profane language of *Triomf*. Kristeva (in Allen) also links intertextuality with Freud (whose theories feature in *Triomf* in terms of the Oedipus complex), and the 'psychological drives of the *split subject*' (108). Kristeva avers that the linguistic subject is always 'split' by the '*signifying system*' within which he speaks. He is split between the 'conscious and unconscious, reason and desire, the rational and the irrational, the social and the presocial, the communicable and the incommunicable' (109). Treppie is an example of a split subject, because he uses the language of the world in which he exists while consciously and unconsciously trying to destroy it. Allen warns that authors, critics and readers must engage with intertextuality as 'a split, multiple concept, which poses questions' that require engagement rather than 'definite answers' (110).

Nikolajeva & Scott mention that intertextuality has metafictional functions (111), because it draws attention to the essence of the text as an artistic construction, while destroying the illusion of 'reality' behind the given text. Intertextuality 'presupposes the reader's active participation in the decoding process', as it is 'the reader who makes the intertextual connection' because intertextual allusions only make sense if 'the reader is familiar with the hypotext (the text alluded to)' (112). In *Triomf* one of the hypotexts is *Ampie*, and another is the biblical book of *Revelation*. Many intertextual texts are based on well-known plots (or texts), and refer to 'links' between texts in the form of 'irony, parody, literary and extraliterary allusions, direct quotation or indirect references', all of which serve to fracture 'well-known patterns' (113). Although *Triomf* follows the route of the *plaasroman*, with the sub-theme of the poor Afrikaner who goes to the city where he experiences a moral decline, intertextuality precludes the use of a single genre

because of all the discursive and textual influences. *Triomf* defies classification because it is a *plaasroman*, a *voorstadroman*, badinage, a black comedy, a parody, a satire, a carnivalesque, an allegory and even a rite of passage novel. The wide variety of possible genres demonstrates how intertextuality plays in the postmodern text.

Umberto Eco denotes the characteristics of the postmodern narrative as the following: (1) 'metanarrative', (2) 'dialogism (in Bakhtin's sense, in which ... texts talk to one another)', (3) 'double coding' and (4) 'intertextual irony', which indicates the ironical relationship between intertextual texts. These postmodern characteristics are present in *Triomf* and will be discussed in this study. Charles Jencks (in Eco) coined the expression 'double coding' in which he sees postmodern architecture or art as addressing 'simultaneously a minority elite public using "high" codes, and a mass public using popular codes' (114). Postmodern art achieves this because it uses a mixture of styles and genres from all walks of life. Van Niekerk parodies her own intertextual use of postmodern texts because in *Triomf* she uses very 'low' codes to address an elite public.

Double coding and intertextual irony differ, but are allied because the reader must be able to catch what Eco describes as the 'author's cultured wink' (Treppie's ironical wink), to understand the double coding and the intertextual irony. Eco feels that the 'joint presence of a literal and moral sense informs all fiction' and can be produced in a story by any author, while intertextuality indicates intentionality (115). According to Eco, intertextuality divides readers into two groups: the reader who 'wants to know what happens' (first-level) and the reader who 'wants to know how what happens has been narrated' (second-level). The second-level reader is the one who 'catches the references' (winks) of intertextual irony (116). Whoever catches the winks 'establishes a privileged relationship with the text' because the text 'privileges' the intertextual reader over the naïve one, although both may enjoy the text in different ways (117). While intertextual irony indicates the author's active participation in the text, it will not produce only the 'allusions intended by the author' because 'a double reading also depends on the breadth of the reader's own textual encyclopaedia' which 'varies from reader to reader' (118). However, Eco admits that the intentions of the empirical author

count for little in the play of meaning that intertextuality elicits. He proposes intertextual irony as a 'provocation and invitation to include' and 'transform the naïve reader into a reader who begins to sense the perfume of so many other texts that have preceded the one he is reading' (119). Eco's words are an indication that some of the allusions that are discussed in this study were intended by Van Niekerk, while others come out of my own intertextual tapestry. This characteristic of postmodern novels adds to the reader's enjoyment because it stimulates many different interpretations and discourages single, static, 'correct' readings.

Barthes connects texts, textuality and intertextuality with webs and weaving, while Derrida refers to labyrinths. Derrida (in Marshall) feels that 'there is nothing outside of the text' and points out that one is 'never "outside" the labyrinth of discourse ... never outside a point of view or perspective which is always situated as a systemic function, within textuality' (120). Miller associates webs and weaving (tapestries) with Arachne and labyrinths with Ariadne, in what she describes as 'arachnologies'. Arachne is turned into a spider because she weaves better than the goddess Pallas Athena and exposes the seductions and betrayals of the gods instead of glorifying them (121). Ariadne leads Theseus out of the labyrinth by holding onto a spool of wool so that he can follow the thread out of the maze. Ariadne provides the thread that unravels the maze, and Miller defines the critic as suffering from an 'Ariadne complex' as he or she follows the threads that lead in and out of the text (122). Weaving is a feminine activity and in *Triomf* it is Mol that knits and unravels Gerty's jersey so that she can think. Mol is also the storyteller who Ariadne-like, leads the reader into and out of *Triomf*. Treppie is associated with arachnologies because he mentions tapestries and embroidery while he deconstructs the Afrikaner gods. Miller observes that when we 'tear the tenuous web of women's texts we may discover in the representations of writing itself the brutal traces of the culture of gender and the inscriptions of its political structures' (123). *Triomf* demonstrates this because Mol is the repressed product of a patriarchal political environment.

Van Niekerk concedes that time and circumstance force the tension in *Triomf* to be tied to the general election, but the lives of the characters are both smaller and larger than

the election and embody everyone's struggle to fix things that break so that they can stay on the cart of life, while always aware that death is inevitable. 'Dit handel vir my oor groter sake as die Afrikanerdom per se' (124). The presence of debunked myths and fairy tales in *Triomf* indicates a shifting from a microscopic world view, to a universal view of humanity struggling to live their small lives in Jung's *unus mundus* (unitary world) – 'the eternal ground of all empirical being' (125). Van Niekerk introduces the reader to the world of myth through the Oedipus complex, and it may be argued that myths are reflections of archetypes that reside in man's collective unconscious.

1.5 Archetypes

This section considers Jung's concept of the collective unconscious and archetypes. The archetypes that will be referred to are spirit (wise old man), the trickster, the Great Mother, rebirth, and the archetypal symbols of the Sacred Fire and the Physical Hearth. Jung (in Stevens) became aware of 'the world of *primitive man within himself*', sensing the presence of the ancestors who 'helped shape the common heritage of humanity'. He postulates the existence of a collective unconscious, and the functional units of which it is composed, namely archetypes. Archetypes are 'identical psychic structures common to all' and which together constitute 'the archaic heritage of humanity' (126). McTaggart supports Jung's idea of the interconnectedness of humanity. She states that recent developments in quantum physics show that all humans are connected because they all live in 'one vast quantum field', 'an ocean of microscopic vibrations' in which lies 'the key to life itself: to cell communication, to DNA, ... ESP or spiritual healing and even to that most elusive notion: the collective unconscious'. She describes this space as The Zero Point Field (127).

Jung conceived archetypes as 'innate neurophysic centres' that possess the capacity to 'control and mediate the common behavioural characteristics and typical experiences of all human beings'. Archetypes thus give rise to the concept of humanity as a whole, because they encourage similar thoughts, myths and ideas in people, irrespective of their class, race, geographical location or historical epoch. 'An individual's entire archetypal endowment makes up the collective unconscious, whose

authority and power is vested in a central nucleus, responsible for integrating the whole personality', which Jung referred to as the 'Self'. Stevens equates archetypes with the 'human fingerprint', which is 'instantly recognizable' and yet 'unique' to its owner (128). The most important archetype to be actualised in the personal psyche of the child is the mother archetype, represented by Mol. Treppie is easily recognized as the trickster, while Pop is the wise old man who appears in myths and fairy tales, and Lambert is the representative of the future – rebirth. The discussion of the Benade family will refer to the archetypes of the Physical Hearth and the Sacred Fire. These archetypes are parodied and undermine Afrikaner nationalism and the concept of archetypes itself. An archetype is not 'an inherited idea', but 'an inherited mode of functioning', which Stevens equates to the way a bird builds its nest. Stevens also points out that although Jung's ideas are controversial, similar ideas have evolved in the last forty years in other sciences, like that of 'ethology', which studies animals in their natural habitats (129). Archetypes 'combine the universal with the individual, the general with the unique', and yet manifest themselves uniquely in every human being. The archetypes contain both a psychic structure and a neurological structure, both 'spirit' and 'matter' (130).

The inclusion of archetypes in *Triomf* is deconstructive in different ways. Firstly, archetypes make us see humanity as a unified concept, related through the archetypes that bind them. This is in opposition to the apartheid idea of white supremacy, where everyone must reside separately and independently in their own 'hole', like the squirrel and the owl in the Trust Bank advertisement Pop likes to watch (T: 178). Secondly, Van Niekerk deliberately subverts the archetypes, since Old Pop is an incestuous, paedophilic archetypal old man, and Mol a corrupt Great Mother. While apartheid intimated that only the Nationalists belonged to the human race, the rest being Other, archetypes demonstrate that everybody is part of the human race, even the Benades.

1.6 Translation

This discussion evaluates the difficulties inherent in translating *Triomf* and the way deconstruction and culture influence the delicate process. Two songs will be discussed

in order to demonstrate the intricacies of translation. In this study, I have availed myself of Leon de Kock's excellent translation of *Triomf*. Although *Triomf* is originally an Afrikaans text, the study will be undertaken in English, the translating language of *Triomf*. I will be quoting from the Afrikaans text in humorous situations, since certain finer nuances are sacrificed in the process of translation. The Dutch translation will also be mentioned in order to elucidate some of the choices the translator makes. De Kock asserts that beyond the author and the translator there are the readers, who bring into the interpretation their own intertextual threads that influence their reading of *Triomf* (131). *Triomf* is embedded in the Afrikaner culture and as Hariyanto reveals, 'the deeper a text is embedded in its culture, the more difficult it is' to translate (132).

In order to substantiate the difficulties that the translator faces in *Triomf*, two songs which frame the action and serve as musical themes for the characters will be explored. The first discussion pertains to the scene in the library, when Treppie asks the indignant librarian for 'the most juicy books' for adults (T: 185). When he finally gets the books he sings *Hoe ry die Boere sit-sit so* (TA: 172) (133), and the people in the library laugh while Mol thinks that *she* 'didn't think it was funny' (T: 185). In the Afrikaans version of *Triomf*, only the first line of the song is given. The Dutch translation contains two lines of what is recognizably a song: '*Zo rijden de boeren-de boeren-de-boeren, zo rijden de heren-de heren-de-heren*' (TN: 190), while in the English translation De Kock inserts a complete song (133) which does not reflect the obvious sexual content of the scene. Treppie refers to the sexual activities of the Boers (*ry/ride*) while also making an allusion to a very crude version of *Hoe ry die Boere*, which goes as follows:

Hoe ry die Boere? Drie op 'n drol, drie op 'n drol, drie op 'n drol,
Hoe ry die Boere? Drie op 'n drol, drie op 'n drol, hoera!
Die Kaapse nooi sê: kielie my tiet, kielie my tiet, hoera!
Die Kaapse nooi sê: kielie my tiet, kielie my tiet, hoera! (trans.133)

This is humorous since he undermines the authority of the librarian through this allusion and the text implies that the laughing people in the library (and some readers) also know the unacknowledged version of the folk tune. It is also in line with the symbols associated with Treppie, namely the anus and the turd. In translation this little

incident of crude mockery is lost and demonstrates how culturally specific *Triomf* is in its language, its intertextual authorial ‘winks’ and jokes that flow through the novel.

The other song that is affected by translation is *Sow the seed, sow the seed*, which is the English translation of the Afrikaans song *Saaie die waatlemoen* (134). It is Treppie’s theme song, which he sings to remind Pop of his role in their disastrous, incestuous living conditions, he also describes Pop as a pip from the same watermelon (T: 176). It is an intertextual reference to biblical parables of seeds that are not nurtured. The song refers to Lambert, the Benades and the *armblankes* who are all *bad seeds*. *Armbankes* is another term that suffers in translation. The Carnegie Commission distinguished between poor whites (*arm blankes*) and *armblankes*, which they regarded as a particularly low form of white person that intimated not only their poverty, their physical and mental defects, their alcohol misuse, their felonious behaviour, but also their moral corruption (135). Perhaps the translation could have read, *Sow the little seed, sow the little seed*, thus retaining the innocent rhythm of the song. Most readers of the various translations would probably not know the tune of *Saaie die waatlemoen*, since in the Little Brown version, for British readers, all Afrikaans words had to be removed (136).

Venuti (in Kruger) imagines translation theory as a ‘set of changing relationships between the relative autonomy of the translated text, or the translator’s actions’ and equivalence. He associates equivalence with the terms ‘accuracy’, ‘adequacy’, ‘correctness’, ‘correspondence’, ‘fidelity’ or ‘identity’. Equivalence thus asserts that the source-text can be equal to the translation. Kruger avers that equivalence ‘makes perfect sense’ if one regards ‘translation as some form of transfer between two languages with clear limits’ (137). Before he started translating *Triomf*, De Kock stated that he also thought that ‘translation was a secondary form of writing, a derivative act in service of a higher order of originality’, and that ‘translation was little more than copying from one language to another’ (138).

However, translation cannot be viewed, in this restrictive manner because of the ‘deconstructionist view that signifier and signified are linked, with the result that one cannot change the signifier without affecting’ the signified. This impacts on translation (139) and Derrida writes in a *Letter to a Japanese Friend* that the ‘question of deconstruction’ is also decidedly ‘the question of translation’ (140). Deconstruction ‘removes equivalence from the *skopos* or purpose of translation’ and substitutes the logocentric notion of translation’ for Derrida’s (in Kruger) ‘notion of *transformation* of one language by (not into) another, of one text by (not into) another’. This ‘presupposes limits, rather than boundaries’, and ‘gaps’ through which meaning, intended and unintended, filters. Derrida (in Kruger) understands that the ‘play of traces in the source text remains the play of traces in the target text (if not the same trace) and therefore cannot be fixed to a stable signifier’, since it is impossible to predict the interpretation of a translation by different readers (141).

Hariyanto regards language as an expression of culture and the individuality of its speakers, which influences the way the speakers perceive the world. She believes that this principle has far-reaching implications for translation, because if language influences thought and culture, ultimate translation is impossible. In practice, the possibility depends on the ‘purpose of the translation’ and on how deeply the source-text is embedded in the culture. With regard to translation, ‘culture manifests itself in two ways’. ‘First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept of reference is actually general but expressed in a way specific to the source language culture. In practice ... a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions’ (142). Halliday (in Hariyanto) also mentions that there is ‘the theory of context before the theory of text’, which implies that the ‘context’ of the situation and the culture ‘precedes’ the ‘text’. ‘This context is necessary for adequate understanding of the text, which becomes the first requirement for translation’ – ‘translating without understanding text is nonsense, and understanding text without understanding its culture is impossible’ (143). In *Triomf* the translation is influenced by the political circumstances (the election) and the Afrikaans culture of the characters. In the case of

Triomf, it can be said that one culture is translated into another culture, as in the Little Brown translation, which is intended for British readers and the Dutch translation, which is intended for Dutch readers. Some of the methods of cross-cultural translation that Hariyanto suggests are modulation and addition, where one sense of the meaning is replaced with another (144). An example in *Triomf* would be *voos gesteek*, which is replaced with: ‘Bee-fucked. Befucked’ (T: 135), in English (145). Van Niekerk’s use of Afrikaans slang also complicated the translation of *Triomf*, and the next section will look at the vulgar style she uses in the text.

1.7 Style

In this section three suggestions are explored in an attempt to explain the profane, vulgar, repugnant, humorous and offensive style van Niekerk uses in *Triomf*. In order to appreciate van Niekerk’s deconstruction of the Afrikaner in *Triomf* one must look at possible reasons for her choice of style, which is uncompromising and crude. Hambidge (in Hoogbaard) states in *Die Beeld* (1994) that she is not excited about *Triomf*, and does not perceive it as an exceptional novel. She believes that the positive reviews the book received are due to ‘over the top’ marketing and comments that such a book will only damage the author’s reputation. A. Du Preez (in Hoogbaard) complains in *Die Volksblad* (1994) that Afrikaners do not need such literature at a time when they are fighting for the survival of their language and culture, and questions the need to use foul language, because a writer worth her salt should be able to represent the same events in a more delicate manner (146). Van Huysteen stresses the problems Afrikaners have with admitting the prevalence of crude language in their midst by discussing the fact that many Afrikaans dictionaries do not include words of the sexual domain (147).

Van Niekerk provides one answer in her MA thesis (1978) on Nietzsche’s *Also Sprach Zarathustra*. She enquires into the meaning of the twisted biblical language, the visible mythological elements, the surreal fairy tales and the repetitive images, phrases and sounds present in *Also Sprach Zarathustra* (and in *Triomf*). The answer is that the style Nietzsche uses is a mask, which forces the reader into the process of unmasking his thought processes and influential philosophy. Nietzsche/Zarathustra (like *Triomf*)

questions the relationship between language and reality, and demonstrates the unreliability of language in the chaotic world that surrounds man. Both texts are contained in a structure of duplicity, moving consistently between playfulness and seriousness. It is in the critical playfulness of subverting the philosophical, the biblical, literary language and idealized conventions (148) that the Afrikaner's deconstruction takes place. As a text born into a new democracy, *Triomf* reflects Bakhtin's voice when he writes that the novel senses itself to be 'on the border of time' (149). *Triomf* can thus be evaluated as an unmasking of the Afrikaner amid philosophical and political questions of: the role of ideology in history, God and religion's function in society, free will versus determinism and the functions of nature and culture in modern society. Man's relationship with animals and other humans in the world is raised, as well as the sexualization of society and its influence on the population.

Van Niekerk's deliberate images of seeds in *Triomf* raise philosophical spectres of Hegel who alleges that the 'universal spirit realizes itself in the consciousness of the nation', and that the 'individual exists within that consciousness which he cannot transcend'. Humanity's knowledge is thus limited by the nation and the epoch in which they live. Hegel (in Stanford) regards the national spirit as 'transient, perishable and replaceable by another national spirit', as has taken place in South Africa. Hegel (in Stanford) is quoted: 'The fruit again becomes the seed, but the seed of another nation, which it brings to maturity in turn' (150). Hampered by their nationality, as well as their political and economical past, the Benades are portrayed as trapped in the apartheid epoch they live in; unable to forge ahead. Mol thinks that 'they are what they are' (T: 40), but do they have a choice? *Triomf* thus poses the question: were the Afrikaners doomed by their epoch to follow apartheid, or could they have chosen another route? In an interview with Schoombie, Van Niekerk declares that she is trying to cover 'heavy topics' (love, God, art, sexuality) in simple language. In the past her writing was criticized as being too academic, and so in order to avoid boring readers and critics, she includes jokes and actualities in *Triomf* (151), like the visit the New National Party pays the Benades, during which Mol catches them kissing in the lounge and making derogatory comments about the Benades.

Another reason for Van Niekerk's choice of style is discussed by Devarenne, who finds Van Niekerk's use of 'demotic language and pervasive code-switching' as 'crucially linked to her antinationalist project', which examines 'related ideas about white Afrikaner racial "purity" and the linguistic "purity" and racial designation of "high" Afrikaans' (152). In her refusal to 'privilege' standard Afrikaans, Van Niekerk subverts the appropriation of the 'language by nationalist ideology'. Devarenne discovers in the 'low', 'hybrid' Afrikaans used by the Benades a more authentic identity than the one 'created' by the nationalists (153).

In a study on Alan Paton's early works, David Levey takes 'the self and (personal) identity to be roughly the same' (154). I would like to postulate that Afrikaners increasingly found their personal identity (their own self) at odds with the logocentric, static national identity deemed acceptable by Afrikaners. Deconstruction started from within and accelerated the loss of identity experienced by people who identified themselves as Afrikaners, but did not fit into any nationalist mould.

1.8 Binary oppositions

I am adding a short commentary on the use of binary oppositions in this study, because they are contested concepts. I feel that South Africa as an apartheid state could not have functioned without certain binary oppositions like us/them, white/black and good/evil, entrenched in the national psyche. Lévi-Strauss divided the myths of Pre-Columbian America into their 'component mythemes', illustrating that myths are not only stories, but a 'way of understanding the world' by 'classifying' it into binary categories like life and death or day and night (155). Derrida's concept of *différance* and the resulting 'deferral' of meaning unsettles the binary oppositions of structuralism by showing that one element (white/black) is always 'dominant and that they are inherently unstable because the implicit hierarchy ... can be inverted' (156), as has happened in South Africa. In Africa itself, Appiah identifies an 'us' (blacks) against 'them' (white ex-colonialist) dichotomy (157), which falsely unites Africans and allows despots like Robert Mugabe to rule unhindered by other African leaders, because opposition would be seen as a support for white opinions against Africans. I would like to suggest that

dichotomies, like myths, are formulated within man or woman, on an individual or national scale, on a conscious basis, or an involuntary unconscious basis. They can be learnt from parents or ideological organizations; they may be based on fact or fiction, and like myths, influence human behaviour. Afrikaners have not only lost their myths but also the binary oppositions that have regulated their lives. In this sense, dichotomies are not only involuntary or internal as seen by Lévi-Strauss but also ideological and political, overturning the nature/culture division. Binary oppositions are culturally orientated which implies that different nationalities may have different dichotomies that influence their ideologies.

1.9 Summary

It is the aim of this study to investigate how Van Niekerk uses the above methods to deconstruct the Afrikaner, not in order to malign, but to expose the deep-seated hypocrisy and denial that have warped the national identity. The discussions in this study centre on how Van Niekerk uses postmodernism, intertextuality, archetypes, myths and Derridean deconstruction to unmask the official identity of the Afrikaner that was constructed out of apartheid politics. Appiah regards ‘every human identity as constructed’, which is why an identity cannot be a metanarrative, but must be fluid and able to accommodate changes (158). This study consists of eight chapters of which chapter 1 is the introduction. In chapter 2 the role of myths and stories in *Triomf* will be discussed, while chapter 3 looks at Pop as the deconstructed patriarch and chapter 4 covers Mol as the deconstructed matriarch and *Volksmoeder*. Chapter 5 examines Treppie as the archetypal trickster who deconstructs all the holy cows of apartheid. Chapter 6 is about Lambert, the monster that reflects the ills of society, while chapter 7 analyses the Benades as deconstructed representatives of the typical Afrikaner family. Finally, chapter 8 is the conclusion in which the possible future of South Africa and Afrikaners will be investigated. In each chapter relevant intertextual texts will be referred to, in order to demonstrate how they are deconstructed in *Triomf*. It could be posited that nations are constructed out of myths and stories, and so we will continue this discussion by looking at the role myths play in *Triomf*.

CHAPTER 2

WALLPAPER: MYTHS, STORIES AND SYMBOLS

Then the world changed. The centaur was banished and persecuted, and forced into hiding. And other creatures too: such as the unicorn, the chimera, the werewolf, men with cloven-hooves, and those ants bigger than foxes but smaller than dogs. For ten human generations, these various outcasts lived together in the wilderness. But after a time, even there they found life impossible and all of them dispersed (1).

2.1 Introduction

The identity of a nation lies in the whirling words of stories that sink deeply into the unconscious where they condense and compact to be disseminated as myths, symbols and rituals. Myths are neither true nor false, but always both. Truth and lies, meld together in tapestries of light and shadow, like ‘water-paintings of Sahara sunsets’ (T: 311), or – according to Treppie – like turds that are ‘evenly textured and solidly braided, not too light but also not too dark’ (T: 311), but with all the colours blending, so that truths and lies become interchangeable, enigmatic stories with a myriad of connotations. Van Niekerk uses intertextual images, symbols and allusions to refer directly or obliquely to different myths and rituals present in *Triomf*. Vickery suggests that mythological allusions lead to an ‘intensification of mood, clarification of character, and deepening of theme’, and add ‘an anthropological dimension’ (2). In *Triomf*, they expose hidden ideological agendas. Myths serve to remove the Afrikaners from the narrow confines of their existence, and place them in a cycle of rising and falling nations, so that the lot of the Afrikaner becomes part of the human condition of suffering and redemption.

This discussion rests on the assumption that in *Triomf* the emergence of the Afrikaner identity rests on the stories and myths that have grown out of its history. Through the re-telling of stories, events and characters have grown increasingly heroic and mythical. In the beginning, these myths strengthened Afrikaner nationalism, encouraging cohesion and unity in the new nation, which was struggling to maintain its customs and gain recognition for its language. The myths were gradually corrupted by National

Party ideology to rationalize apartheid. On the eve of the election, many Afrikaners faced an identity crisis because they perceived that their reality and their cohesive myths never resembled each other. In *Age of iron* (1990) by J. M. Coetzee, Mrs Curren sums up the situation: ‘In the news that reaches me there is no mention of trouble, of shooting. The land that is presented to me is a land of smiling neighbours’ (3).

Triomf consistently refers to knitting, unravelling, embroidery, tapestry and webs, which are all postmodern literary images. One can thus describe myths and stories as the fabric, the web or the framework of a nation’s identity. Treppie thinks of the tapestry of the Madonna and the Unicorn. He imagines nuns working on the tapestry ‘with tiny little stitches. So that after a while they began to see visions, and that was when they started stitching in the Mother of God in her blue dress, and her weird little horse, on top of the flowery lawn’ (T: 311). Treppie outlines the process of mythmaking as it moves from the ordinary to the mythical. *Triomf* emerges as a tapestry of intricately woven myths that combine to reflect the rise and fall of the Afrikaner nation as it faces the first democratic election on 27 April 1994. *Triomf* includes Afrikaner myths, Benade myths, ideological myths, modern myths, myths as truths, myths as lies, Graeco-Roman myths and biblical myths. *Triomf*’s intertextuality allows references to other mythologies including Egyptian, Zulu or Maori myths. The theories of Jung and Freud introduce psychological myths like the Oedipus myth, and I believe that Jung’s concept of the collective unconscious plays an important role in the formation of national myths, as will be shown in this discussion. The common denominator of myths in *Triomf* is that they are all *parodied*.

2.2 Myths and stories

This study makes no distinction between stories, fables, legends and myths. Many actual people, like the legendary Paul Kruger and Siener van Rensburg, attained mythical status through the telling and retelling of stories. In *Die Hel: vallei van die leeus* (2004), Sue van Waardt mentions how people kept history alive by telling stories around the fire at night (4). But when Flip Lochner arrives in André Brink’s *Devil’s Valley* (1998) in search of stories and ‘facts’ needed to write a history of the valley’s

inhabitants, he finds that the 'truth' eludes him (5). He tells aunt Poppie that he has come to collect facts but all he is left with is 'a hand full of feathers' (6). Burger quotes Brink and writes that Flip reflects that 'with the lies of stories – all the lies, all the stories – we shape ourselves the way the first person was shaped from the dust of the earth ... And what lies at the root of it all is not this one's crime or that one's sin, but the involvement of the whole community' (7). Stories/myths are important for the development of an identity and for a means of understanding the world. The distorted Afrikaner identities of the Benades grow out of the spuriousness of their myths.

Willie Burger points out that 'if we create our own identity by re-telling the story of the past ... it is clear that the Afrikaner is in an uncertain position. There is no coherent story about the past ... There is no single coherent Afrikaner history any more' (8). According to Burger, Kermode explains that people need stories to make sense of the world; they long for the concord that a beginning, middle and end bring. The stories degenerate into myths when we start believing them or assign their properties to reality (9) as is reflected in the development of the Afrikaner. Barthes sees history as merging into the 'natural' rhythms of myth, and believes that the role of myth is to 'empty reality', 'not to deny things' but to make them 'innocent' and give them a 'natural and eternal justification' (10) so that myth and ideology cannot be separated. Burger claims that the narratives in *Triomf* expose the 'insurmountable gap between narrative and reality' (11) so that we do not come to know our world, but a version of a world (like the *plaasroman*) that does not exist.

The urge to tell stories arises from the needs of individuals, groups and cultures to find meaning in their societies. Morgan (in Christopher and Solomon) sees these stories as 'contingent, relative and constructed. They emerge at particular moments to convey a latent message that has significance for the times in which they are evoked'. Myths arise from and are 'taken on by the collective, the myth in turn affects both the social and the individual psyche, thus forming a new state of affairs and a new dialectic'. Morgan finds the 'objective truth' of myths as unimportant compared to the 'subjective truth they hold for those who tell them, and for those to whom they are told' (12).

A comparison between Tsjaka, the dog, in *'n Paw-paw vir my darling* (2002) by Jeanne Goosen, and Gerty in *Triomf*, will demonstrate the role of myths in the text, as *Triomf* serves as a paradigm for Goosen's text. Tsjaka is the suffering dog of the Beeslaers who live in Damnville. He is left outside, confined to the yard and fed infrequently. He is an amusing character, as he explores the lives of the Beeslaers (13), but he remains a dog. Mol shares her hardships with Gerty, who seems to understand Mol's sadness and is treated by Mol as if she is one of the family. But her role is not confined to that of house pet. When Gerty dies, her death echoes that of Old Mol and she becomes a psychopomp, leading Pop to the stars and keeping him company in death. As a psychopomp she is associated with the myths of Anubis, Cerberus and Hermes.

Triomf also contains modern myths, which erode the national identity of the Afrikaner through mass media in the form of television, advertisements, newspapers, magazines and photographs. In this regard, Barthes (in Moriarty) is concerned with modern myths and the values and attitudes that are implicit within the variety of messages found in a culture. Moriarty describes this task as twofold, 'to decode the messages, and to evaluate their links with mass culture', and so to deconstruct the obvious message presented as natural and to expose the hidden implications, which are often ideological. According to Barthes (in Moriarty) the contents of these modern myths are ideological and therefore determined by history, and never contained within a single meaning (14). The following chapters will explore how myths are used to construct nations, characters and events. These will then be deconstructed and exposed as skewed images, which are falsely represented as the truth in mass media, literature and educational facilities.

Frye also sees humans as living within a mythological universe shaped by the 'assumptions and beliefs developed from [their] existential concerns' so that many myths are held unconsciously, but mostly they are 'socially conditioned' and 'culturally inherited'. He sees *literature* as continuing the tradition of myth-making in society (15). Afrikaans literature was used (and still is) to build and debunk Afrikaans myths. Afrikaans was a spoken language before it was a written one, which is why oral stories played such an important role in the shaping of Afrikaner myths. On 14 August 1875,

the *Genootskap van Regte Afrikaners* was founded to promote Afrikaans as a language and the national interests of the Afrikaner. The newspaper *Die Afrikaanse Patriot* was the mouthpiece of the GRA and it published early Afrikaans literature. The editors used literature to promote political and national awareness, as well as Afrikaans as the defining language of the Afrikaner (16).

Literature was thus linked to the political development of the Afrikaner as a nation in the earliest years and this connection led to the development of the *plaasroman*, which portrayed the Afrikaners as an integral part of the mythical land. Van Coller states that the traditional Afrikaans *plaasroman* is idealized because it tends to be ‘utopian’ and political realities play an unimportant role (17). In *Triomf* the heart of the farm novel is exposed and deconstructed through the characterization of the Benades and Lambert as the infertile scion of the Afrikaner nation. In this context, Robert Segal defines myth simply ‘as a story about something significant’ or in the modern world ‘a conviction false yet tenacious’. Myths are read symbolically or literally, can be true or false, and can take place in the past, present or future. The characters in the myths can be divine, human or animal. Segal finds that the important factor that unites theories of myth is found in the questions asked – namely ‘those of origin, function and subject matter’ (18). For example, the Afrikaner’s origins stem from a melding of European nations and indigenous peoples. The event that cemented them into a nation is the Great Trek, which has attained mythical dimensions and became an archetype in the collective unconscious of the Afrikaner.

Myths and rituals are closely connected. In order to strengthen the myth, a ritual commemoration of the Great Trek was held in 1938. The celebration was not only a commemoration of the brave deeds of past Afrikaners, but also a vehicle to promote the nationalist ideals of the National Party. Since apartheid has been described as the logical conclusion to the Great Trek, Van Coller understands the portrayal of incest in *Triomf* to be a metaphor for the Afrikaner’s apartheid history, where the insistence on ‘saamstaan’ (standing together) in the face of apartheid’s political failure, led to isolation, incest, inbreeding and decay (19). While the nationalists use history to create

myths, Malinowski discerns the function of myths in a society as ‘enhancing’ and ‘codifying beliefs’, providing practical rules for the guidance of man. He describes myth as the ‘vital ingredient’ of human civilization, because it is a ‘pragmatic charter of primitive faith and moral wisdom’. He states that myth strengthens tradition and endows it with greater value and prestige by tracing it back to a higher, better, ‘more supernatural reality’ (20). Treppie is also described as the ‘vital ingredient’ (T: 387) of the Benades because he creates the Benade myths which he later exposes as lies. The Great Trek was linked with the Exodus of the Israelites from Egypt to enhance its mythical value. The uncertain relationship between perceived truth and believed myth is demonstrated in the biblical story of the Exodus, which is often assumed to be an actual historical event. However, Dr. Zahi Hawass (in Slackman) points out that no physical evidence has ever been found to prove the Old Testament story (21).

The exploits of General Koos de la Rey in the Anglo-Boer War (1899–1902) have been turned into a myth in a controversial Afrikaans song, *De la Rey*, sung by Bok van Blerk (22). It is perceived to be divisive because it promotes past Afrikaans myths. It demonstrates the intense longing some Afrikaners have for a bygone time when the Afrikaner’s identity was thought to be intact. The popularity of the song highlights the void left in the collective Afrikaner soul by the destruction of their myths. In this case the song reflects the loss of a myth. Lévi-Strauss connects myth and music because both stem from language and Saussure showed that in language, one first has the sound then the meaning. Music is the sound while myth is the meaning. Lévi-Strauss regards both myth and music as ‘innate’, and both have to be understood in their totality. He feels that in modern society, music has taken over the function of myth (23). In *Triomf* music and songs (‘a piece of music with words that is sung’ *Oxford Advanced Learner’s Dictionary*) are used to commemorate the past and solidify the myths associated with the past. I do not separate lyrics and tunes because the tune evokes the words. When Treppie sings ‘So we fuck along’ (T: 245) to the tune of *Saai die waatlemoen*, Pop knows that Treppie means the latter. When Pop puts his head down to play on the harmonica he resurrects the past, while Lambert, who is only connected to the past through distorted myths, makes discordant noises with the *mbira*.

2.3 Incest and the *plaasroman*

Like Freud, Lévi-Strauss (in Leach) declares that ‘the incest taboo is the cornerstone of human society’ (24), because Lévi-Strauss (in De Waal Malefijt) thinks that incest taboos depend upon the ability of the human mind to think in opposites, and the most fundamental dyad is that between ‘self and other’. Incest taboos have to do with the exchange of women, and as such, order society (25). In her portrayal of the family life of the Benades and the characterization of Lambert, Van Niekerk satirically demonstrates the kind of cornerstone that develops when women are not exchanged. Lévi-Strauss writes that while animals mate randomly the incest taboo dictates an ordered exchange of women, and so institutes ‘marriage rules’. Thus, incest taboos mark the difference between humans and animals, which is also the difference between culture and nature, and this ‘most basic dichotomy is present in many cultural systems’ such as art, food, etiquette and marriage (26).

As has already been mentioned, South Africa is a country which has functioned by means of political dichotomies. The *plaasroman* plays an important role in dichotomising Afrikaners. The farm is portrayed as a mythical space where the farmer lives in harmony with the cosmos and nature, and confirms for the Afrikaner his history and culture. The identity of the Afrikaner is thus narrowly connected with the land and nature, while the city is seen as culture, and a place where the Afrikaner degenerates (27). The arbitrariness of the nature/culture division is exposed because Van Niekerk parodies the *plaasroman* by portraying the Benades as part of culture, but ignoring the incest taboo. Derrida deconstructs Lévi-Strauss’ dichotomy by pointing out that incest simultaneously includes both ‘nature and culture’. The incest prohibition is universal; in this sense one could call it natural. But it is also a prohibition, a system of norms and interdicts; in this sense one could call it cultural (28). Although the farm in the *plaasroman* is portrayed as a place where the Afrikaner can exist ‘naturally’, it is in fact a literary construct that lingers in Afrikaans society because the false construct has been absorbed into the Afrikaner collective unconscious as an archetype that functions like a transcendental signifier. That is why novels that debunk the farm and the Afrikaner’s mythical past are perceived as threatening and often controversial.

2.4 Jung's dream

Jung (in Eliot) observed the many similarities between the myths, dreams and symbols of different civilizations, which led him to postulate the existence of a shared unconscious that he named the *collective unconscious*. The images and structures of this collective unconscious that appeared in repeating forms he called *archetypes* (29). This implies that people share unconscious thought processes and form a continuous field of shared unity. Jung conceived his idea of the collective unconscious through a dream.

Jung states that he dreamed he was on the top floor of a pleasant old house furnished 'in the manner of the 18th century'. As he moved downstairs, he found it rather dark, and filled with 16th century furniture and earlier. His surprise and curiosity increased and so he went down to the cellar where he found a door opening onto a flight of stone steps that led to a large vaulted room with ancient walls of Roman origin. In the one corner there was an iron ring on a stone slab. He lifted the slab and went down another flight of narrow stone steps, leading into a cave cut out of rock. It seemed to be a prehistoric tomb, 'containing two skulls, some bones, and broken shards of pottery. Then I woke up' (30). Jung (in Stevens) saw the house as an image of the psyche, of which the upper floor represented his conscious personality, the ground floor his *personal* unconscious, while 'in the deepest level of all he reached the *collective unconscious* ... there he discovered the world of the *primitive man within himself*' (31).

The Benade's house, physically mirrors their psychological deterioration as the election approaches, in the broken mirrors and hanging pelmet. Like Jung, Mol also looks at bones (dog bones) and pottery fragments: 'Pieces of red brick, bits of smooth drainpipe, thick chunks of old cement, and that blue gravel you see on graves' (T: 1). She does not look at the distant past, but at the recent past, the ruins of Sophiatown. At sundown Treppie hears the old pianos tinkling as Sophiatown lingers in the unconscious of the nation like a mythical underworld. Mrs Curren mirrors Treppie's awareness of the past when she says, 'When I walk upon this land, this South Africa, I have a gathering feeling of walking upon black faces. They are dead but their spirit has not left them.'

They lie there heavy and obdurate, waiting for my feet to pass, waiting for me to go, waiting to be raised up again' (32).

Jung is not alone in connecting a house to the psyche. Gheerbrandt & Chevalier quote Gaston Bachelard who believes that the 'house signifies the inner being', while the 'floors, from cellars to attics, symbolize different states of the soul. The cellars correspond to the unconscious, the attics to spiritual elevation'. Buddhism identifies the house with the human body itself (33). In the light of the rich symbolic and spiritual values attached to the image of the house, I would also like to connect the deterioration of the house in Martha Street to the moral disintegration of the Benades, the destruction of the Old South Africa and the disappearance of the National Party, because as the election draws near the deterioration of the house accelerates. As the house is being painted white on election day, symbolically washing away past sins, Mol thinks that 'she's not sure she wants to put much hope on a white house' (T: 419). Mythical images, like Mol's white house, are structures of the collective unconscious that are potentially present in all peoples, and may become activated in myth or dream at any given moment. Jung writes that 'the primitive mentality, does not invent myths, but experiences them'. He regards myths and symbols as original revelations of the preconscious psyche (34). In *Triomf* the myths are parodied, especially the Graeco-Roman myths that are easily recognizable in the text.

2.5 Graeco-Roman myths

Myths in *Triomf* add a *comic dimension* since they fulfil an *undermining function*. They undermine the myth itself, the Benades and through them the Afrikaners. Padilla names the following common themes from Graeco-Roman mythology that are subverted in *Triomf*: 'the usurpation of the position of the parents', 'death or attempted murder of a son', 'revenge', 'fire', 'punishment of impiety', 'the presence of ... monsters', 'disputes among members of a family', 'the founding of cities', 'special weapons and methods of defence necessary for the destruction of an enemy', 'unusual births', 'incestuous relationships' between family members and 'metamorphoses' (35). A short discussion of these will follow.

2.5.1 The usurpation of the position of the parents

In mythology, usurpation is especially associated with the Oedipus myth. Lambert is connected to Oedipus with his weak ankles, the ‘murder’ of his father and his incestuous relationship with his mother. Lambert can be said to usurp Pop, because after his death Mol remarks that Lambert thinks he is boss of the house now. The Benade family is a darkly comical representation of how a family could exist within the parameters of Freud’s theory of the Oedipus complex.

2.5.2 Attempted murder of a son

At the start of Mol’s pregnancy, Treppie tells her and Pop to poke the child out with knitting needles, because Treppie fears that he will be born a monster – ‘a fucken dinosaur’ (T: 117). Thereafter, Treppie burns Lambert with a welding iron, pushes him down the escalator and sets a trap for Lambert that leads to his destruction when he discovers his ‘origins’. At the end of the novel Lambert is in a wheelchair, Treppie’s skew, broken fingers are no longer functional, Pop is dead and Mol is the only person left who can drive the car, after just one driving lesson. This symbolises the end of white patriarchal domination in the Benade house and in South Africa.

2.5.3 Revenge

Treppie’s revenge in *Triomf* consists of opening up that which should have remained closed (the sideboard), and talking about what should have remained secret (Lambert’s birth). He stops lying for the sake of the truth and allows the secrets of the Benades to emerge, and so exposes their constructed myths.

2.5.4 Fire

Prometheus stole fire from Zeus and gave it to humans to improve the quality of their lives, so that fire is seen as the origin of culture and civilization. When Zeus discovered what Prometheus did, he punished him. He was tied down with unbreakable bonds and every day an eagle came and devoured his liver. Every night, while the eagle rested, the liver was restored and the whole process started anew (36). Lambert refers to the Promethean myth in his painting on the wall. He paints Treppie lying down with his

insides hanging out. Next to him there is a black man with a silver bangle around his ‘whopper of a black cock’ eating Treppie’s liver while saying ‘PATYDEFWAGRAS’ (T: 166). This fresco symbolises the transfer of power from the white patriarchy to the black patriarchy in South Africa. Lambert’s lameness also associates him with the lame god of creative fire, the divine smith, Hephaestus, who creates things of extraordinary beauty and strength, like the shield of Achilles. This is in line with Lambert’s assertions that ‘he Lambert’, can fix anything.

2.5.5 Punishment of impiety

The Benades are punished for their lifestyle because they are depressed and live in fear that the secrets of their sinful existence will emerge. Treppie suffers from guilt, worsened by his enforced silence, which is expressed in his constipation. Pop fears life after death and dreams his ‘white dream’ that leaves him feeling suffocated and anxious. Mol is emotionally stunted and like the nymph Echo, she often repeats only the last word of other people’s sentences.

2.5.6 The presence of a monster

Lambert is represented as a mythical monster with his epilepsy, great strength, uncontrolled rages and huge penis, like the god Priapus. Lambert can be equated with Frankenstein’s monster, who also longs for a bride to end his loneliness.

2.5.7 Disputes among family members

When they are depressed, the Benades console themselves that they will always have each other. Sometimes they are portrayed as a close family unit, but one is always aware that Pop fears Treppie’s sly comments of ‘ou swaer’ and ‘ou broer’, and his continual singing of *Saai die waatlemoen*. Treppie hates Lambert and threatens him with institutionalisation. Mol fears Treppie because after Lambert’s birth, he forces her to have anal sex with him. Lambert sticks a knife into Mol, locks her in a running fridge, hits Pop over the head with a drawer and breaks Treppie’s fingers. Pop is characterized as the peacemaker, but like all the Benade myths, this proves to be a lie, since Lambert finds that Pop is ‘the biggest liar of them all’ (T: 461).

2.5.8 The founding of cities

Josephus writes that in the ‘second year of Vespasian’s reign, on the 8th of Gorpaios’, Jerusalem was utterly laid to waste for the second time, after being captured five times. ‘But neither its long history, not its vast wealth, not its people dispersed through the whole world, nor the unparalleled renown of its worship sufficed to avert its ruin’ (37). The destruction of a city implies new beginnings, and similarly Treppie thinks that Triomf will be the place where they will get rich. Triomf means ‘triumph’, but it proves to be an ironic title. Mol looks at Triomf and sees that it is hollow underneath, a place where a body can fall through the earth into the underworld and the River Styx with its water, ‘black and corrosive, [that] flowed into the depths of the earth’ (38). The annihilation of Jerusalem is mirrored in the destruction of Sophiatown. The Witnesses read from *Revelation* 1:11, in which John is given the task of sending letters to the churches at Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia and Laodicea. As Lambert listens to the litany of place names he thinks of Triomf, where he has lived since his seventh year, although to him it feels as if he has always lived there. This mockingly contrasts Triomf and the Benades with the seven ancient holy places.

2.5.9 Special weapons of defence necessary to destroy an enemy

Lambert obtains ‘special weapons’ when he exchanges some money and Spur vouchers for a gun and a pair of binoculars. Like an Arthurian knight, Lambert patrols the neighbourhood, keeping ‘his people’ safe. As Lambert walks around Triomf, one becomes aware that people are living behind high walls topped with razor wire, which reflect pre-election uncertainties while failing to keep the enemy at bay.

2.5.10 Unusual births

Lambert’s birth is unusual because his parent’s wedding ceremony is a myth and the identity of his father a riddle. Mol pulls a face when she talks about Lambert’s birth, and tells him that it was a ‘rough delivery’, that he was a ‘whopper’ who refused to budge, and so they had to pull him out by his head with forceps. Some of the tension in *Triomf* stems from the fact that Lambert is unaware of his unusual birth, and that the rest of the family live in fear of what will occur when he does discover it.

2.5.11 Incestuous relationships between members of the same family

Freud states that mythology teaches us ‘that incest, which is supposed to be much detested by humans, is unhesitatingly allowed to the gods’. In ancient history the ‘incestuous sister-marriage was a sanctified injunction’ among Rulers, but is ‘a privilege forbidden to the common herd’, like the Benades. Mother-incest and parricide, the crimes of Oedipus, are both forbidden by ‘totemism, the first socio-religious institutions of mankind’ (39). Lambert is associated with both crimes of Oedipus, while the rest of the family transgress through their sexual relationship with their sister and indirectly driving their father to suicide with their incestuous behaviour.

2.5.12 Metamorphoses

In *Metamorphoses*, Ovid tells stories that deal with transformation: how chaos turns into ordered harmony and how people and animals are turned to stone, trees or stars, like Pop and Gerty. Since *Triomf* takes place before the first democratic election, it signals the metamorphosis of the Old South Africa into the New South Africa. Afrikaners fear political transformation because they think it will be a descent from ordered harmony into chaos. Ovid avers that man was born to be master over the world. ‘In the beginning was the Golden Age, when men of their own accord ... maintained what was right’. After that came the age of silver, the age of bronze and the age of iron in which ‘modesty, truth and loyalty fled’, to be replaced by ‘deceit, violence and ... greed’ (40). Similarly, Mrs Curren contemplates the age of iron in the modern world:

Is it truly a time out of time, heaved out of the earth, misbegotten, monstrous?
What, after all, gave birth to the age of iron but the age of granite? Did we not
have Voortrekkers, generation after generation of Voortrekkers, grim-faced,
tight-lipped Afrikaner children marching, singing their patriotic hymns, saluting
their flag, vowing to die for their fatherland? *Ons sal lewe, ons sal sterwe* (41).

2.6 Biblical myths and discourse

Since biblical myths and discourse play an important role in the construction of the Afrikaner’s skewed identity, Van Niekerk inserts satirized biblical myths and images into the text. The biblical myths also reflect the general apocalyptic atmosphere that prevailed in South Africa before the democratic election. In this discussion, a particular incident will be discussed in order to demonstrate how subtly biblical discourse is criss-

crossed into the text of *Triomf*. *Triomf* demonstrates that biblical discourse is finely woven into the conscious and unconscious daily life of the Afrikaner and remains so even in the New South Africa. It is ironically present in *Triomf* because in spite of the biblical knowledge the Benades (Afrikaners) possess, they still evolved into what society defines as inbred, backward, violent, cruel and racist sinners.

Pop and Lambert are fixing the postbox by welding it onto a steel plate, which is held in place by steel struts. A storm is brewing and as Pop welds, sparks flying upward, he is aware of a big cloud above him, 'like when someone you cannot see stands next to you and you are aware of his size and warmth'. When short white lines (lightning) flash around the cloud, Pop smiles, because he thinks that the cloud is welding too:

Sparks shoot in an arc around the gate. Everything in front of him looks dark blue with bright points of light and glowing white smoke. It feels like being underwater like the Blue Grotto of Capri they once saw on TV (T: 74).

The biblical images included in this montage are the cloud, the sparks and the underwater images. The cloud echoes the presence of Christ, and is quoted earlier in *Triomf* (T: 22): 'Behold, he cometh with clouds; and every eye shall see him, and they also which pierced him: and all kindreds of the earth shall wail because of him' (*Revelation 1:7*). In *Job 5:1*, man's troubled existence is confirmed, 'Yet man is born unto trouble, as the sparks fly upward'. The image of water is important since in the Bible redemption is an invitation to drink of the water of life 'and whosoever will, let him take the water of life freely' (*Revelation 22:17*). Pop fears death because he knows that he cannot change his present way of life and so gain redemption. Through redemption man's soul is regenerated and allowed to enter the New Jerusalem. Treppie opposes the myth of the New Jerusalem, because he warns the Witnesses that they 'mustn't come and talk shit here about walls of jasper and streets of gold' (T: 181).

2.7 Death and regeneration

Biblical redemption is based on old fertility cults and falls into the pattern of death and regeneration or what Coupe describes as the pattern of the dying and reviving god (42).

Matthiessen (1935) (in Cox & Hinchliffe) states that when T. S. Eliot read Sir James Frazer's *The golden bough* (1890 abridged version 1922), and Jessie Weston's *From ritual to romance* (1920), he became aware of the 'recurring patterns in various myths', for example:

Between the vegetation myths of the rebirth of the year, the fertility myths of the rebirth of the potency of man, the Christian story of the Resurrection, and the Grail legend of purification. The common source of all these myths lay in the fundamental rhythm of nature – that of the death and rebirth of the year; and their varying symbolism was an effort to explain the origin of life (43).

Matthiessen sees this awareness as aiding Eliot in writing his poem *The waste land* (1922). Fertility myths are very ancient and complex and Segal warns that Frazer can be very inconsistent and vague (44). Yet in spite of that, Frazer and Weston are still very influential in modern times. For example, both authors influenced Coppola when he made his film *Apocalypse Now* (45). Weston and Frazer support the myth-ritualist theory, where myths are not only stories but also actions, in that 'all myths have accompanying rituals and all rituals accompanying myths' (46).

Frazer presents two versions of myth-ritualism. In the first version he describes the life of the god of vegetation (like Adonis), where 'ritual enacts the myth describing his death and rebirth' (47). In Frazer's second version, the king is 'central'. The king does not merely act the part of the god but is 'himself divine' in the sense that the god resides within him. 'Just as the health of vegetation depends on the health of its god, so now the health of the god depends on the health of the king: as the king goes, so goes the god of vegetation'. To ensure successful crops the community kills the king while he is still healthy and thereby 'safely transfers the soul of the god, to his successor' (48). Frazer writes as follows:

For they believe ... that the king's life or spirit is ... bound up with the prosperity of the whole country, that if he fell ill or grew senile the cattle would sicken ... the crops would rot in the fields, and men would perish ... the only way of averting these calamities is to put the king to death while he is still hale and hearty, in order that the divine spirit ... he has inherited from his predecessors may be transmitted in turn by him to his successor while it is still in full vigour and has not yet been impaired by the weakness of disease and old age (49).

Frazer starts his discussion in *The golden bough* by telling the story of the priest in the sacred grove of Nemi, who sword in hand, night and day, year after year, guards a certain tree associated with the goddess Diana. Sooner or later, his successor will come and slay him, and 'having slain him', takes his place as the King of the Wood, until he himself is slain by a 'stronger or craftier' opponent. 'The least relaxation of his vigilance, the smallest abatement of his strength of limb or skill of fence, put him in jeopardy; grey hairs might seal his death-warrant' (50).

Jessie Weston (quote *From ritual to romance* in Coupe), also studied Frazer's *The golden bough*, and was struck 'by the resemblance between certain features of the Grail story, and characteristic details of the Nature Cults described' (51). In *The Quest of the Holy Grail*, she writes:

And as the Grail itself varies, so do also the results arising from a successful fulfilment of the Quest. At first the object is the cure of the Guardian of the Talisman, an enigmatic personage, generally known as the Fisher, or Maimed, King, who is helpless from the effects either of a wound, of extreme old age, or of illness caused by the failure of the Quester, and with the cure of the ruler the restoration of fertility to his land, which lies waste while the Quest is unfulfilled (52).

Coupe sees the Fisher King (like Pop) as ailing because he suffers a crisis of spirit and when that is resolved the king dies and is replaced by another, while the land regenerates (53). In Eliot's *The waste land*, likenesses between various waste lands are suggested and Matthiessen (in Cox and Hinchliffe) feels that the 'quest for salvation' in modern (1920s) London is intensified by the addition of 'the haunted realm of medieval legend' (54).

The cyclic nature of the *plaasroman* allows *Triomf* to be interpreted in terms of fertility myths, as one generation (seeds) follows onto another generation. There are several other factors that connect Pop ironically to the mythic paradigm of the dying and reviving god. Pop lives in various waste lands, namely emotional, physical, political, economical and contemporary. Even the yard that surrounds his house is a waste land of grass and rubbish with only a fig tree, because Lambert will not allow them to plant anything else. As an old apartheid Afrikaner, his physical well-being is tied to the land

because as the election draws near he withdraws within himself, he sleeps more and becomes weaker and more insubstantial. He loses his virility and becomes a mirror of the state of the nation after more than forty years of apartheid. After he votes, he dies an ambiguous death, either peacefully like the Fisher King when the Quest is fulfilled or violently like the King of the Wood after Lambert hits him with a drawer over the head. Lambert is the violent usurper that replaces Pop as the dying god. Mol says of Lambert after Pop's death, 'he's boss of the house now, he thinks' (T: 470). He bears the same names as Pop (Lambertus) and would traditionally have inherited the farm. Since the Benades can be seen as allegorical Afrikaners, Pop's replacement by Lambert is a bleak prediction of the Afrikaner's future because after the usurpation there is no renewal and no spiritual enlightenment. Lambert is a sterile representative of the nation.

However, there is hope for the land, because after Pop's ashes were interred in the soil, Mol notices the watermelon plant growing profusely on the heap of rubbish, indicating the return of fertility. The watermelon vine is associated with the vine of Dionysius, which is a symbol of new life after a release from the old life. Weston sees a connection between fertility, religion and Christian resurrection (55) when Jesus says in *John 15:1*, 'I am the true vine' (56). In this instance in *Triomf*:

Myth functions as a satiric device by offering not only a contrast between the mythico-ritualistic life of ancient man and that of contemporary man which is profane because commonplace and ordinary but also a sense of the continuity between the two worlds that shows how the one may be both a degeneration and an adaptation of the other (57).

2.8 Symbols

The watermelon vine is only one of the symbols Van Niekerk uses in *Triomf*. Tressider writes that 'many symbols are based on ancient myths' and do not have fixed meanings (58) and so imbue ordinary things with a larger spiritual and allegorical dimension. The symbols Van Niekerk uses turn the reader into a literary sleuth because of the multiple meanings and intertextual references inherent in the symbols. The more knowledgeable the reader is about myths and symbols, the deeper his or her understanding of the text will be, and the greater the enjoyment of Van Niekerk's sly parodies and ironies. Each

character in the text has his or her, own symbols, which recur throughout the text, adding depth and promoting unity. Pierce (in Macey) sees a symbol as ‘a type of *representamen*’ in which the relationship between the signifier and the signified is learned. Unlike an icon or index, ‘a symbol requires the interpreter to know and understand the conventional code governing its meaning’. Lacan (in Macey) describes ‘the Oedipus complex as a process which imposes symbolic structures on sexuality’ (59). The fish (present in *Triomf*) is an early symbol of Christ, but the Sumerian creator-god Enki (pagan) was also depicted as a man in the guise of a fish. These differences in interpretation indicate that in order to appreciate the ‘allusive richness’ of symbols, some knowledge of their cultural origins is needed (60).

In Afrikaner mythology, Siener van Rensburg’s visions appeared to him in the form of symbols which stemmed from things that surrounded him in his everyday life, such as farm animals, plants, trees, colours, wild buck and ox-wagons. In the Siener’s visions, a pit (like Lambert was digging) meant severe hardship, and in *Triomf* it is an indication of the hardships of the past, the present and the future. Long yellow grass, like the grass that surrounds the Benade house in September, was a warning of approaching doom, which Lambert tries to obviate by making Mol mow the lawn. All Afrikaners appeared as donkeys, while ‘true’ (opregte) Afrikaners emerged as grey donkeys. They were the Afrikaners that Siener saw as the ‘saving grace’ of the Afrikaner nation (61). The image of the donkey takes the reader from Ampie, to Lambert, to Priapus. Siener van Rensburg experienced his visions within the narrow confines of Afrikaner discourse.

The inclusion of intertextual myths and symbols allows van Niekerk entry into the discourse of myth and symbol, which stratifies *Triomf* into a heteroglossic novel. Her characters emerge as postmodern beings, filled with allusions and new meanings. Unlike Soufie Beeslaer in *’n Paw-paw vir my darling*, Mol is more than a poor white Afrikaner’s wife living in the suburbs. She is more than the stereotypical woman portrayed in the *plaasroman* as a symbol of fecundity, a ‘dienende Martha’ (skivvy) or the strong pioneer’s wife who marched barefoot over the Drakensberg (62). She is also a Virgin, a queen, a goddess, a pervert, a lover of yellow roses, a breeder of monsters

and a dog psychic. She is not a wife, a housekeeper, a cook, a mother, or a gardener. She is the antithesis of the traditional Afrikaner woman.

2.9 The myth of Afrikaans

Jordaan credits the growth of Afrikaner nationalism in the first half of the 20th century, and the political victory of the National Party in 1948, as the two factors, which contributed towards the development of Afrikaans as a high status language in South Africa. This gave rise to the myth of Afrikaans as the language of the white Afrikaner, and in this way, Afrikaans contributed to the growing unity of Afrikaners as a nation and to Afrikaner nationalism (63). Afrikaans is thus a political vehicle. Like Langenhoven, Jordaan regards Afrikaans as a language born out of Africa that (unlike English) did not come from over the sea (even if it sounds very like Flemish). She also sees Afrikaans as the carrier of the cultural, historical, moral and religious norms of the Afrikaner (64). Jordaan views the myth that Afrikaans is a white man's language as being re-mythologized to include the role of brown and black people in the development of Afrikaans. But, she feels that the tightly knit relationship between whites and Afrikaans gives the language a heightened status, a 'tydlose waarheidskwaliteit' that maintains the original myth (65). Jordaan defines myth as man's search for truth, meaning and significance according to the viewpoint of Joseph Campbell, so that Afrikaans as myth is implicated in the very survival of Afrikaners and fuels their language struggles. The following quote by D. F. Malan (in Jordaan) demonstrates how language is used to mythologize the Afrikaner:

Our history is the greatest masterpiece of the centuries. We hold this nationhood as our due for it was given us by the Architect of the universe. Indeed, the history of the Afrikaner reveals a will and a determination which makes one feel that Afrikanerdom is not the work of men but the creation of God (66).

Afrikaans stopped being a unifying force, because it was increasingly experienced as the language of the oppressor and so became divisive.

2.10 Conclusion: 'Vóór die poorte. Noordeloos' (TA: 451)

In Afrikaans '*voor die poorte*' implies standing at the gates of heaven, waiting to be allowed entry or shown away. One is helpless and at the mercy of forces beyond one's

control. In the past, when Afrikaners felt trapped by uncontrollable forces, they packed up and trekked 'North'. When Van Niekerk writes that there is no more North (*Noordeloos*), she means that there are no new Afrikaner myths and that the old myths are obsolete. The Afrikaner is facing an end that might be a new beginning – or not. At the conclusion of *Triomf*, the Benades, as allegorical Afrikaners, are waiting. They are waiting for unforeseen events and death to overtake them. While some are waiting, others are preparing for another Great Trek, packing to emigrate to the North, the South, the East or the West. The origins of Afrikaner mythologies are narrowly interlaced with the stories and histories of their patriarchs. Since the patriarchy in South Africa became increasingly dictatorial, oppressive and removed from the image of the original patriarchs on which the constructs of the Afrikaners rested, the icon of the honest, brave patriarch deconstructed from within and the process is satirized in *Triomf*. It is this deconstructed patriarch as represented in the character of Pop – that will be the subject of the next chapter.

CHAPTER 3

THE MAN IN THE STARS: THE DECONSTRUCTED PATRIARCH

And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him. *Revelation 6:8 (1)*

...it's the man in the stars, the one with three shining jewels in his belt.

Triomf: 269

3.1 Introduction

Afrikaners believed that they were born out of the body of the land, ingesting from birth a love of freedom and a hatred of oppression. Apartheid ideology is a negation of freedom and a tool of oppression, and so violates what the Afrikaner believes in. The inhumane enforcement of apartheid principles has wrought a distortion in the Afrikaner psyche and has led to a degeneration of the national self-image. The repression of the distorted identity, and the refusal to admit the injustices of apartheid, has resulted in a skewed Afrikaner collective unconscious. The portrayal of Pop Benade is the deconstruction of that distorted patriarch who has come to dominate South African politics and society. Pop is the logical result of National Party policies, and the new occupant of the apartheid enclave. In South African society, the repressive patriarchal order is often associated with the Afrikaner. They are described by Wilmot as a 'monolith of dominant men' who are seen as masculine, heterosexual and Christian: 'all complicit with the hegemonic authority and colluding in the oppression of the *other*' (2). The symbols, stories, histories and myths used to portray Pop, as the deconstruction of the symbolic, archetypal patriarch, will now be examined.

3.2 The *plaasroman*

The Afrikaner mythical past is locked in a nostalgic, yearning vision of that which has gone before and is now lost. This is symbolized by the Benades' farm, 'conceived as the sacral place where the soul can expand in freedom' (3). The smell of mango peel

stirs Pop's memory, so that he remembers the farm, and the fresh clean sheets, hanging up in the sun before ironing. *Plaasromans* hark back to an Arcadian past, determined by seasonal farm activities that imply a cyclic life, where the land sustains the people and the people maintain the land. Or the *plaasroman* can concern the devastating effect the loss of the farm, and the resulting poverty in the city, can have on the Afrikaner. Van Coller feels that one of the dominant characteristics of the *plaasroman* is that it consists of a patriarchal community, wherein patriarchal values dominate, in a hierarchical society where social roles are clearly delineated. In a *plaasroman* there is no space for the idealistic dreamer (like Pop) because the action is dominated by hero-types that are portrayed in almost mythical dimensions (4). *Triomf* must be read as a transgressive *plaasroman*. Coetzee sees the farmer as 'marginalised in the city' and warns that 'the farmer who has lost his land and has to eke out a livelihood in the city will always retain the relationship to that land, to that lost idyll' (5).

Intertextually linked to the literature of the dying rural order, *Triomf* tells the story of the loss of traditional values that occurs when Afrikaners lose their physical, psychological and mythical connections with the family farm, and as a result, the connection to the preceding generations and the roots of their existence. In order to reinforce Afrikaner patriarchy and Afrikaner nationalism, the founding fathers are idealised. In *Our South Africa: Past and Present* (1938), G. Botha describes Piet Retief as a man with a wonderful magnetism who inspired confidence in those with whom he came in contact. Retief is represented as pious and charitable, starting each day with family worship (6). 'To maintain their legacy and perpetuate their values the ancestors are hagiographized as men and women of heroic strength, fortitude and faith as the originators of the Afrikaner nation' (7).

This is demonstrated in the centenary celebrations of the Great Trek (1938), when Pop rides in the wagon with 'Johanna van der Merwe', who survived the attack at Bloukrans by Dingaan's impis (16 February 1838), with twenty-two assegai wounds (8). Pop was completely taken with the event, wearing a waistcoat and a white scarf around his neck. The event is important because it led to a re-awakening of Afrikaner nationalism and

became a symbol of hope for the poor whites. The emotions stirred by the centenary commemoration are reflected in the following quote used by Jordaan (from J. C. Steyn's (1980) *Tuiste in eie taal*):

Op ... plekke het mense die waens gesoen en in trane uitgebars, blindes het die waens van voor tot agter op elke plekkie bevoel, siekes en kreupeles is van hul bedde uitgedra om die waens ook te kan sien (9).

This quote reflects fervour and a certain amount of manipulation, since it is cast in biblical terms evoking the image of Christ walking the streets of Jerusalem while healing the sick. The mythological nature of the Afrikaner's national psyche is reflected in this emotive language (10). Treppie dismisses the event as 'wallpaper' (T: 318), and this observation casts a cynical slant on the mythical *trek*. As the representative of the fading past in the present, Pop is the deconstruction of that mythic patriarch who dominates South African society through political, economical, educational, legal and religious organisations. Van Niekerk deconstructs patriarchy through language, deviant sexuality, and a satiric portrayal of Pop's weak economic and sexual abilities. She also uses the motifs of death and decay to underscore the apocalyptic atmosphere that prevailed before the election. In the figure of the patriarch sex, religion, blood and fertility are melded to form a monolithic ideology that informs Afrikaner mythology.

The image and ownership of the land and eternal blue sky that stretches across the farm forms part of the Afrikaners' claim to their right of existence in Africa. The farm is mythically bound to the image of the Afrikaner 'so that the loss of the farm assumes the scale of the fall of an ancient house, the end of a dynasty' (11). In *Triomf* the loss of the farm, or as J. M. Coetzee quips (after Totius) his 'klein koninkrykie' (little kingdom), represents the loss of the Afrikaner's economic independence (12). The dream of a mythical country where the Afrikaner can run his own affairs lingers in Afrikaner society and finds expression in the controversial founding of Orania.

3.3 The patriarch: The man in the stars

Embodied in the traditional patriarchal figure is the motif of the continuity of generations and the importance of the male organ in providing seed to ensure the

survival of future generations. The mythical South African landscape is thus frameworked by ancient fertility rites and creation myths. The farm is not only a place of safety and fulfilment, it is also a locus of struggle and uncertainty. In order to keep his small kingdom, the patriarch king must sire children who can protect his kingdom and multiply to form a nation. This echoes God's promise to Abraham:

I shall surely multiply your *seed* like the *stars* of the heavens and like the grains of sand that are on the seashore; and your *seed* will take possession of the gate of his enemies. *Genesis 22:17* (my emphasis)

Treppie points a finger at Mol's 'boep' when she is expecting Lambert and says: 'Go out and multiply and fill the earth, or, as we say in good Afrikaans, sow the seed – sow the seed, oh sow the seed of the watermelon' (T: 176). The promise to Abraham is further debunked in *Triomf* through Pop's image as the man in the stars, like Orion. Pinsent describes Orion as a water-walking giant, an earthborn child of Poseidon who was killed by Artemis. In keeping with patriarchal tradition Orion was a hunter and originally the male figure in a number of fertility rites, because he appears in the sky before the annual floods of the Nile in Egypt which lead to the regeneration of crops. After his death Orion and his dog Sirius were turned into a constellation, where Sirius became the Dog Star (13). The image of Orion and his dog is continued in the story of Gerty and Pop, who Mol sees as residing in the stars after death, in the Milky Way, where stars are postboxes to which Mol sends her messages of love (T: 473). Equating Pop with the stars adds a mythical, universal dimension to his portrayal, since space is an enigma which humans cannot fathom, and whose origins they cannot comprehend. Part of the function of myth-making is explaining the inexplicable. The Benades cannot escape the repercussions of their history; when they look up at the Milky Way to contemplate the nebulas and faraway galaxies of the universe, they are bathed in the blue light of the incandescent past. The motif of death is reflected in the stars. Pop thinks that stars are very old, but Lambert claims that they are dead, killed by time, so that all that remains of them is their light, 'still travelling after so many years' (T: 116).

Pop is associated with fertility symbols, but only to underline his barren existence. Voortrekker families were large and fecund. For example, Paul Kruger had twelve

children, while Pop has produced (possibly) only one son from an incestuous union, ‘an evildoing seed’ (*Isaiah 1:4*), who is hastening the downfall of the Benades. In contrast to his fruitful forebears, and in keeping with the waste land status of the country, Pop’s virility is waning. Lambert thinks to himself that Pop and Mol do not do ‘it’ anymore. Mol comments that Pop’s little willy looks as wrinkled as a raisin, while Pop thanks God that it is all dried up now (T: 150). Van Coller mentions that the cyclic existence on the farm is reflected in the generations that follow onto each other and is shown in literature through discussions of family photos and heirlooms (Pop’s mouth-organ) (14). Coetzee regards *Triomf* as a ‘frightening parable, where there can be no descendants, where the concept of the family is satirized, and the “heir” inherits a refrigeration handbook and refrigeration tools. The Afrikaner without genealogy. Without identity’ (15).

As a National Party Afrikaner patriarch or mythical god/king, Pop employs the discourse of the National Party, which is a patriarchal institution. National Party political discourse is embedded in biblical texts, as shown in *Triomf*. De Klerk admits that churches based their propagation of apartheid on biblical verses like *Genesis 10*, *Genesis 11*, *Acts 2*, *Acts 17:26*, *Revelation 5:9* and *Revelation 7:9*. These verses were used to support the idea that racial purity must be maintained and that racial mixing is a sin (16). Sher highlights the hypocrisy that ensues when political and biblical discourses are mingled when he defines white South Africans as people who pushed out the ‘frontiers of evil’ while ‘trumpeting the name of the Lord’ (17).

Afrikaans, like a Lacanian phallus, is the political ‘tool’ of the ruling patriarch, because he uses it to promote nationalism and drum up support for the National Party. Steeped in NP rhetoric, Pop utters the old edict of speaking ‘pure Afrikaans’, because he wishes Lambert would learn the Afrikaans words for all the English fridge terms. Kristeva (in *Moi*) finds that the conventional meaning in language forms the structure that maintains the Symbolic Order – all social, cultural and political institutions. The obscene language in *Triomf* undermines the rule of the Father which Kristeva (in *Moi*) sees as a ‘specific practice of writing that is itself “revolutionary”, analogous to sexual and

political transformation' because the existence of that obscene language transforms the patriarchal society from the inside (18). Pop echoes the Symbolic Order of the Father who sees pure language as the fruit of an integrated orderly patriarchal society. Treppie reflects the growing discontent in the South African political society in his language usage when he states he cannot be bothered with language as long as a thing worked, and that as far as he knew all you heard in hell was your mother tongue (T: 341). Pop is trapped in what Cixous (in Moi) describes as 'the prison-house of patriarchal language' (19), unable to stop being a mirror of a system that is crumbling through its own misdeeds.

Van Niekerk depicts Pop as a debunked patriarch ebbing out of the present, because he knows the time of the white patriarch in South Africa is past. 'He was slow and weak, and looked blue around his mouth all the time' (T: 157). The top of his head and his feet are always cold, while the point of his nose is white, and dripping. He is very quiet and cut off from present events; he falls asleep in front of the television, and during the Witnesses' visit. When he has to vote he makes a 'wild cross just anywhere' (T: 449). He muses that he does not want to be rich; he only wants to be busy and look after his family. After every drunken fiasco, Pop consoles himself by telling Mol that they still have a roof over their heads, and each other. This is a deconstruction of Nationalist Party rhetoric when Dr. Verwoerd said 'we're better off on our own' (T: 51):

No one need stick their noses into our affairs. We'll work out our own salvation here on the southern tip of Africa, by the light we have, and with the help of the Almighty (T: 51).

This is a strange echo of Nkrumah's speech (in Appiah) made in Liberia in 1952, 'Africa for the Africans! ... We want to be able to govern ourselves in this country of ours without outside interference' (20). South African society is dominated by white, masculine values that exclude the voices of its non-white peoples. Demonstrating this, Dr. Verwoerd (in D. T. du T. Malherbe) wrote in February 1961 that it had been a remarkable achievement to build a new nation in such a short time from so many different sources. 'That the people remained white, in spite of the exceptional circumstances is just as remarkable ... pride in our ancestry should contribute to the

continued desire of the people of the Republic of South Africa to remain white and Western, notwithstanding any pressure in our own country for integration and assimilation' (21). This mirrors the white patriarch's vision of apartheid as an Absolute Truth, a white heaven, which Treppie ridicules as: 'a pure, undiluted, eternal truth, without words' (T: 340).

This belief in an ultimate attainable Truth is known as logocentrism, described by Derrida (in Lucy) as the idea that something can be true within itself without any historical, textual or cultural context (22). This demonstrates the traditional priority given to speech over writing – while attempting to use language to control the world, nevertheless admitting that language has no stability, because lies (especially political lies) sound the same as truths, and there are no truths, only versions of truth. Logocentrism forms the basis of the patriarchal world view and according to Cixous (in Wilmot), establishes an endless series of binary oppositions as normative and natural representations of the world, for example heterosexual/homosexual and male/female are a few fundamental divisions of this world view (23).

Kristeva points out how deeply entrenched in Western society binary oppositions are, because 'Yahweh Elohim' created the world through division. He separated 'light from darkness', earth from sea, 'the waters of the heavens from the waters of the earth', all the different creatures, man in His own image and 'opposite each other: man and woman' (24). Binary oppositions were cemented into South African society, because they were regulated by laws which designated where people could live, and work, their sexual partners and whom they might marry. The Afrikaner community itself is divided by oppositions like *platteland*/city, farmer/factory worker, affluent citizen/*bywoner*, and the intellectual/the masses (25). These divisions all play a part in the unfolding story of *Triomf*. Derrida defines binary oppositions not in terms of neutral difference but always as a 'violent hierarchy', already in deconstruction (26), so that apartheid's end was already present in its beginning. Nadine Gordimer (in Clingman) warns:

My novels are anti-apartheid not because of my personal abhorrence of apartheid, but because the society that is the very stuff of my work reveals itself ... If you write honestly about life in South Africa, apartheid damns itself (27).

Lucy feels that the point of deconstruction may be that we need to find ‘other ways than logocentrism provides us with’ in order to continue to ‘support the value of ideas such as justice and democracy’ (28). Patriarchy is a complex concept and there is always the possibility of ‘lapsing into totalising myths and generalisations and, by employing an oppositional paradigm, it is easy to lend legitimacy and power to the very institution one seeks to confront’ (29). In a discussion of patriarchy one should not fall into a simplistic model of good and bad. In literature Boers were often described as uncouth, but after the Anglo-Boer War, the Afrikaner patriarchs were admired for their bravery, and when Louis Botha, Christiaan de Wet and Koos de la Rey toured Europe to raise funds for post-war reconstruction, they were welcomed as heroes (30). In Afrikaner mythology these figures of bravery informed the Afrikaner’s national image. N. J. Rhodie wrote that one of the aims of apartheid was to promote the interests of the white as well as the black man. Dr. Verwoerd falsely promised: ‘As far as South Africa is concerned we are faced with the problem of assuring the position of the white man without injustice to the black man’ (31). The discrepancy between what was pledged and what occurred tarnished the image of the Afrikaner. In the year 2000, W. de Klerk admits:

Ons politieke, godsdienstige en kulturele leiers het ons op ’n dwaalspoor gelei en ons het ons skaapagtig laat voortdryf deur ’n valse ideologie (32).

Pop’s character demonstrates that patriarchy is not a monolithic power bloc but a splintered concept where the oppressor is often the oppressed. As a poor white *sukkelaar* (bungler), Pop moves on the outside of patriarchal power.

Like the debilitating influence of apartheid ideology on the Afrikaner, Pop’s degenerating influence on the Benades is underlined when they are contrasted with their neighbours. In the yard of the Benades nothing is allowed to grow, except the fig tree that provides shade for the dogs. The Benades live surrounded by rubbish and yellow lawn. Across the road where the lesbians live, Treppie observes sweet peas in winter and cosmos in summer. When they move (Treppie says to greener pastures), Mol observes that all they were loading on the truck were ‘just plants, plants and more

plants' (T: 466). The profusion of plants symbolises fertility and happiness, because both combine the elements of water and sun, which are regarded as sources of life (33).

The neighbours who live at 'Fort Knox' are fast food vendors, selling hotdogs and hamburgers. As Lambert peeps over the prefab-wall he sees eight T-bone steaks, and *wors* sizzling on the coals, potato salad, bananas in yellow sauce, tomato and lettuce salad, a black pot with porridge and a bowl full of tomato and onion sauce (T: 97). This delicious meal accentuates the physical and moral poverty of the Benades. Levi-Strauss (in Leach) claims that cooking is universally a means by which nature is transformed into culture, and categories of cooking are always peculiarly appropriate for use as symbols of social differentiation. A higher status is attached to roasting than boiling, and so roast meat will always be accorded pride of place in the middle of the table (34). The Benades live on bread and polony, while Lambert longs for 'Boerekos', like stew and soft, yellow pumpkin. Their eating habits confirm their low, debased status, and are a reflection of the weakening of the patriarch who is unable to provide for the family.

On the other side of the Benades lives J. J. Volschenk (T: 276), or as Lambert suggestively names him, 'Fish-eye' because he farms with carp. Fish are a sign of abundance because of their prolific spawn and fecundity symbolism, while in Freudian dream symbology fishes represent penises. The fish is also an ideogram for Christ and Christians. The carp itself is a symbol of longevity and virility (35). In contrast, the only prolific spawning that takes place at the Benades is when Lambert masturbates into his old T-shirt, where his seed dries away, and the smell heightens the odour of decay that surrounds them.

The presence of the lesbians across the road is also a deconstruction of patriarchal hegemony, because deviant sexuality is regarded as outside patriarchal 'normality'. Patriarchal values and norms assume heterosexuality to be the only natural form of sexuality. Barthes felt that 'jouissance' (daai twee naai mekaar met vrugteslaai nét waar hulle 'n gat aan mekaar kan kry) (TA: 177), (those two stuff it with fruit salad

wherever they can find a hole) (T: 191), contributes to the destruction of patriarchal hierarchies. Patriarchs have the internalised desire to go forth and scatter their seed so that the people may multiply and spread over the earth; in contrast, lesbians have sex for the sake of pleasure (36).

As a mirror of ideology, history infiltrates literature on conscious and unconscious levels. Ampie Coetzee describes the Afrikaans novel as a 'construct of the development of a people' from farmers to urbanites, especially in the genre known as the 'farm novel' (37). The depiction of the patriarch is in many ways archetypal, whether he is portrayed as benign, like oom Tom in *Somer (1935)*, or malicious as oom Sybrand in *Laat Vrugte (1939)*. Van Coller states that the *plaasroman* often contains strong, forceful, almost primitive figures, with earthy instincts that reflect their love of the soil and their religious devotion to God (38). Paul Kruger was such a figure.

As a spectre of the old Voortrekker and the archetypal patriarch Pop can best be appraised when contrasted with a mythical figure like Paul Kruger, who was known for his sly cleverness and bravery in battle. Denys Reitz alludes to Paul Kruger as uncouth and surly, 'he was the ugliest man I have ever seen, but he had a strong rugged personality which impressed all with whom he came into contact' (39). Thomas Pakenham chronicles the extraordinary methods Kruger used to woo his opponents:

First he argues with me, if that is no good, he gets into a rage and jumps around me like a wild beast ... then he fetches the Bible ... he even quotes that to help him out. And if all that fails he takes me by the hand and cries like a child and begs and prays me to give in ... Say old friend who can resist a man like that? (40).

This event is parodied in *Triomf* when Pop goes down on his hands and knees and begs and pleads with Treppie '... in God's name, to please help out a bit with Lambert' (T: 329). The loss of the idyll that was interlaced with the *plaas* is also a loss of innocence, as evinced by the iniquities of the Benades. According to Coetzee, whatever happens 'historically and materially to the Afrikaner attains metaphysical proportions' in literature, so that 'the loss of meaning in the city becomes the loss of God' (41). Pop is an example of what happens to an Afrikaner without land or religion.

The *plaasroman* persists in South African literature, and H.P. van Coller proposes that the genre is used as an 'ideological vehicle' that easily presents the recognition necessary for 'parody' and 'persiflage', which enables authors to react against the ideological implications of the genre. Van Coller feels that when the *plaasroman* is parodied it can be interpreted as a psychological, Lacanian insubordination against 'the Father', Old Testament religion, history, tradition, in short, the whole patriarchal value system that is so important in South African history (42). *Triomf* is not only a parody but also a text that transforms the reader through a tapestry of intertextual nodes that disseminates the creation myths constructed to sculpt the Afrikaner's mirror image. Umberto Eco states:

The postmodern reply to the modern consists of recognizing that the past, since it cannot really be destroyed, because its destruction leads to silence, must be revisited: but with irony, not innocently (43).

Ina Gräbe conjectures that *Triomf* includes the concepts of 'cultural relativism', a perceiving of things within their own cultural context, while simultaneously questioning and undermining universal values, 'in that it places an apparently counter-intuitive construction on the principles underlying so-called universally valid morals and ethical values'. She regards the Benades as 'doubly marginalized: they belong to the disempowered white Afrikaner group within the broader South African society', and they 'occupy the position of social outcasts, shunned because of their unacceptable lifestyle'. Their position as 'outcasts within a minority culture' provides the possibility of interpreting the Benade family situation in terms of *universal values*, since their behaviour would have been condemned in any society (44).

3.4 The collective unconscious and the archetype of spirit

As the deconstructor of *universal values*, Pop can be linked to Jung's collective unconscious, from which universal values originate. Jung believes 'every individual has memories not only of his or her own unique history, but also of humanity's shared past'. This explains the fact that the unconscious of different peoples often 'possesses a remarkable number of points of agreement' (45). The universal symbolic approach includes the living and the dead, and the present, past and future generations. An

awareness of past generations is present in Afrikaans literature and intertextually in *Triomf* through Mol's memories of Old Mol's defeated life and consumptive death, and the ghosts of Sophiatown. In *Laat Vrugte* (1939), ouma Willa conveys her awareness of the people who have gone before her:

In die gekraak van die plank onder haar voet, in die gladde, lewenlose glimming van die ou geslyte klerekas, waaraan geslagte se hande gevat het, is die heengeganes se aanwesigheid te voel, is hulle vergete stemme wat klop teen die blinde stilte om deur te kom na die land van die lewendes, is hulle oë, gebare, gang wat eenmaal lewend was, maar toegevou is in die jare en nie meer deur die steeds digter wordende vertes kan dring nie (46).

Damon Galgut (in Wilmot) suggests that the responsibility for 'the abuses of patriarchy' resides in the collective unconscious and not in the 'surface world of the conscious, because the surface of the human unconscious is not known to man'. The destructive energies and brutality of society (rape, murder, racism, nationalism) all flow out of the mysterious human unconscious. The binary opposition of good and evil divides society and as deconstruction sets in and the dividing line blurs, the oppressive society is destroyed from within (47). Galgut implies that the destructive energy flows from the individual, through the family, into the wider society. But in the case of *Triomf*, the pernicious energy flows from the political society to the family, and then to the individual. As an individual Pop is the parodied mirror of the Afrikaner collective unconscious reflected in the archetype of the spirit.

Pop's prescient dreams connect him to the archetype of spirit. Jung writes that a certain kind of 'father-complex' manifests itself in dreams, and from this father figure, 'prohibitions and wise councils emanate'. Therefore, it is the figure of 'the *wise old man* who symbolises the spiritual factor'. The archetype of spirit, in the shape of a helpful old man appears in circumstances where 'insight' or 'good advice' is needed. When a crisis occurs, Pop always 'makes a plan', as when he helps Lambert to build a postbox to keep him busy. In fairy tales the sagacious, helpful *old man* appears when 'the hero is in a hopeless ... situation from which only a profound reflection' could save him. Pop's profound idea was to ask Treppie to teach Lambert to fix fridges. The *old man* represents 'knowledge, reflection, insight, wisdom, cleverness, and intuition'

but he also has a negative, wicked aspect (48), which is Pop's paedophilic, incestuous side, underplayed by Mol and emphasized by Treppie who shouts:

“Ouboet vrotkop!” he shouted. Shove. “Ouboet stywepiel!” Shove. It was terrible. And then he wanted to know what Pop's dick was looking like nowadays, 'cause he thought it must be looking like a five-day-old Russian behind the counter at Ponta da Sol. *That dick of Pop's was the place where all the trouble started, he said* (T: 385). (my emphasis)

Pop's phallus is a subversion of the Lacanian phallus that represents the 'Name of the Father'. Mol treats Pop as the wise old man. Treppie, however, is fed-up with 'fucken fairy-tales' full of forgiveness. Pop is a debunked archetype and fairy tale hero because his advice does not fulfil expectations of magical endings. Pop is also in the process of becoming a spirit and like the Old South Africa he is fading and dying, showing himself to be in an allegoric relationship with the country. As the day of the election approaches, he becomes more and more insubstantial. Lambert looks at Pop when they go and vote and he notices that Pop's arm 'came out of his sleeve in such a strange way – like the hand was coming right off his arm. Nothing but skin and bone' (T: 455). Pop describes his own spiritualization by saying that suddenly everything looks strange and far away, as if he is in a different country, 'and he himself felt as if his flesh was about to start falling off his bones' (T: 448). At last, Pop flies beyond the earthly limits:

Higher and higher, a *seed* in a white husk. Cries and psalms from other windborne souls (T: 453). (my emphasis)

The image of the wise old spirit is also present in biblical writings. From Genesis to Revelation, the Bible is filled with the apocalyptic visions of the biblical prophets. When Pop asks Treppie to help Lambert fix his fridges, he warns him that if he refuses 'he would still live to see the most terrible butchery with long knives ever seen in the history of the Benades' (T: 329). This is rumoured to be a vision of the Boer prophet, Siener van Rensburg (1874-1926), who is a deconstructed patriarchal figure because he is both revered and ridiculed. The vision is known in Afrikaans as the '*Nag van die lang messe*' (Night of the long knives) or '*Nag van verskrikking*' (Night of terror). It foretells of a terrible blood bath that must still take place. Many Siener supporters expected the blood bath to occur during the election, while others think it will take

place when Nelson Mandela dies (49). Siener is a combination of biblical prophet and Afrikaner patriarch, and General de la Rey often took his advice during the Anglo Boer War. Siener's visions of, and participation in, the 1914 Rebellion, led to his being jailed and later put under house arrest by General Smuts during the last few years of his life, because Smuts regarded him as an '*opstoker*' (agitator) (50).

Siener shares many characteristics with Pop that seem to confirm the intertextual thread between them. Pop and Siener were both soft-natured and unable to endure stress. Pop could not keep his job on the Railways as a waiter as it was too stressful, and ended up being a lift operator. Siener looked after the sheep and attended school for only twenty days. His mother taught him to read, and he only read the Bible, so that his visions have a strong biblical flavour. Pop (like the Siener when he was having a vision) stares at Mol, as if 'from a far place, and he could see more than just what he was looking at' (T: 154). Both come from the old Western Transvaal but whereas Siener read the Bible, married, had seven children, and remained living on his farm (51), Pop is a barren reflection of the state of the *volk*, only sixty years later.

In 1916, Siener prophesied a time when he (Siener) would be in the news again, and during that time Afrikaners would be fighting among themselves. Suddenly, everything would be over: 'en ons sit met 'n swart regering ... Dan eers begin die Afrikaner se laaste maar sy felste stryd' (52). Professor A. Raath (in van der Spuy) declares that in times of crisis and national unrest, people seek hidden knowledge in order to make sense of the present and predict the future (53). In other words people resort to the mythical, which is in keeping with Jung's archetype of the wise old man who appears when the hero needs help. Frik Pretorius (in van der Spuy) describes Siener's visions at the beginning of the twentieth century as predictions about the survival of a nation, helplessly searching for their identity. In 1994, the Afrikaner is once again in search of an identity (54). Pop's search for an identity is connected to a longing for forgiveness and a secure future for his soul in the New Jerusalem, where he could rejoin Old Pop after death.

3.5 Stones

Christianity conceives of a human being as body, soul and spirit. In the bible and other mythologies, there are close links between the soul and stone. Pop is linked to the concept of soul through his association with stones. He looks at himself in the splinter of mirror left in the cabinet, and knows that he looks like blue and white stones, which relate him to the farm in the Western Transvaal – *Klipfontein*, a place full of stones, but with no life-giving water. In biblical times temples had to be built of raw stone, because dressed stone is the work of human hands and desacralizes God's work (55):

And if you should make an altar of stones for me, you must not build them of hewn stones. In the event that you do wield your chisel on it, then you will profane it. And you must not go up by steps to my altar, that *your private parts* may not be exposed upon it. *Exodus 20:25-26* (my emphasis)

This is an indication of the fallen state of the Benades, because one of the things that cannot be kept in, and keeps on falling out, is Pop's private parts. Even the neighbours complain. Mol sews on pink buttons to contain Pop's 'shame', but it refuses to remain hidden any longer. It confirms what Treppie says when he points out that all the trouble started with Pop's dick (as symbolic phallus).

Stone links heaven and earth, because stones (meteorites) fall from heaven onto the earth and 'precious stones are the symbol of the transmutation of the opaque into the translucent, and in a spiritual sense, of darkness into light, and imperfection into perfection. Thus the Heavenly Jerusalem that lies' 'between the walls of jasper, in the streets of gold' (T: 463), where Old Pop hopes to be reunited with them all one day, 'is completely encrusted in precious stones' (56):

And the building of the wall of it was *of* jasper: and the city *was* pure gold, like unto clear glass. And the foundations of the wall of the city *were* garnished in all manner of precious stones. The first foundation *was* jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, sardonyx; the sixth sardius; the seventh, chrysolite; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst. And the twelve gates *were* twelve pearls; every several gate was of one pearl: and the city *was* pure gold, as it were transparent glass.

Revelation 21: 18-21

Ironically, Pop already lives in the ‘city of gold’ (Johannesburg), a city Treppie associates with the pit bull terrier fights that he can hear at night in *Triomf* (T: 17) and far removed from the splendour of the New Jerusalem, the city that was made of ‘pure gold’.

Pop’s death on the day of the election signals the official death of apartheid, the Old South Africa, Afrikaner political power and underscores apartheid’s failure as an ideology. It is also the symbolic destruction of the original rural Afrikaners that saw apartheid as the only solution and experienced the rise and fall of White South Africa under many different regimes from Louis Botha to F. W. de Klerk. Pop’s death is not only an end, but it is a gateway to a new beginning, the entrance into the unknown realm of the New South Africa. Life (beginnings) and death (ends) form an inescapable binary opposition. Clack regards the engagement with death (or ends) as important since it ‘inevitably leads to a discussion where meaning might be found’ (57). But Pop asserts that death is the biggest shame of all because it intimates that a struggle is lost. He comes to the conclusion that: ‘In the end everything passes anyway, then it’s over and it turns out to be totally meaningless. Even if it felt bad while it was happening’ (T: 448). Pop’s statement denies any meaning that might reside in suffering and calls to mind all the millions of people that have died and suffered for ideologies and causes. The Witnesses preach that all sins are paid for through death, and everyone will be resurrected to live in a paradise on earth (58). And so, Mol listens to the ghost dogs barking in the night, she waits for the earth to open up and the skeletons to grow back together again, so they can be covered with flesh and rise up under the trumpets (T: 5).

3.6 Conclusion

In the character of Pop, Marlene van Niekerk deconstructs patriarchy and the patriarch through myth and archetype by confronting the unconscious basis of patriarchal assumptions: that its leadership and superiority is inevitable and natural. Van Niekerk deconstructs the South African patriarch by linking *Triomf* intertextually with canonical Afrikaans literature, and through using the genre of the *plaasroman*. Especially relevant is the literature of the 1930s through which Afrikaner nationalism was built and

strengthened. The aim of the Third Language Movement was to eliminate the Afrikaner's intellectual backlog by striving for a high level of accomplishment in all areas of intellectual life (59).

Van Niekerk further deconstructs patriarchy as a monolithic institution through language, the absence of religion as comfort and cushion from unacceptable political actions, deviant sexuality and the physical and mental weakness of the patriarch that can produce only one flawed seed. Mol regards Pop as gentle and caring, but as Lambert observes the ill-fated photograph, Pop is exposed as 'the biggest liar of them all' (T: 461). Soft and rotten, like the dead dogs of Sophiatown, who died, 'puffing up and going soft again, until the flesh rotted and fell right off the bones' (T: 4).

This chapter deconstructed the patriarch, while the next chapter is a deconstruction of matriarchy as we investigate how the character of Mol deconstructs women in general and the *volksmoeder* in particular. Afrikaans matriarchy is deconstructed because it mostly supported the patriarchs of apartheid unquestioningly.

CHAPTER 4

THE YELLOW ROSE OF TEXAS: THE DECONSTRUCTED MATRIARCH

Rosa mundi, non rosa munda: the rose of the world, not the rose that is pure (1).

4.1 Introduction

Intertextual notes on yellowed paper sing the wistful songs of Mol's existence. Cast into the matrix of failed womanhood, Mol is juxtaposed with the ideal woman through intertextual allusions, myths and symbols. The symbols and myths associated with Mol give a deeper meaning to her thoughts, intertextually link her to other texts, connect separate areas of conceptual experience, allow one to see beyond what is known and unite the visible and invisible worlds. Mol's intertextuality enables readers to interpret her in different ways depending on the reader's proficiency. As a postmodern character, Mol cannot be enclosed within the boundaries of a single role or tied to a single myth. She emerges as the Janus-faced archetypal woman – virgin and whore – while intertexts connect her to female characters in Afrikaans literature. She deconstructs myths and traditional Afrikaans representations of women through her actions and discourse.

As Mol narrates the myths and stories of the Benades, she deconstructs the role of the Afrikaner woman in society, which emerges as a construct of political nation building, mixing old truths and modern patriarchal demands. She is juxtaposed with Voortrekker heroines, biblical women and functional mothers. Voortrekker women are described as brave, moral and loyal. They are also praised for their independence, patriotism, religiosity and femininity (2). This is in stark contrast to Mol's moral decrepitude (sleeping with the whole family) and her fearful cowering when Treppie and Lambert become violent. Lambert avers that Mol never stands up for herself, 'she just takes it lying down, like a scared little dog' (T: 26).

Intertextuality has been discussed in chapter 1, but I would like to mention that according to Riffaterre, one need not seek 'specific' inter-texts behind the text one

reads. All that is needed to produce a workable interpretation is the ‘assumption of an inter-text that is being transformed by the text in question’ (3). Riffaterre (in Allen) distinguishes between ‘the inter-text and intertextuality itself’. He views intertextuality as ‘the web of functions that constitutes and regulates the relationship between text and inter-text’, and sees intertextual reading as a widening of interpretation beyond the text, and not a narrow seeking activity (4). I add this definition because Mol’s role as a deconstructed woman, and her connection with intertextual symbols, transform Afrikaans texts and a variety of other texts, including folktales, myths and even medieval texts like *The romance of the rose*. Some of the Afrikaans inter-texts that will be mentioned in this discussion include *Die goue roos* (1934), *Die porselein kat* (1955), *Sy kom met die sekelmaan* (1937) and *Die meulenaar* (1926). Mol can be associated with these diverse texts because she is the inverted, distorted representation and deconstruction of the different aspects of womanhood: a molested little girl, an incestuous young woman, a make-believe wife, a molesting mother, a deficient homemaker and a dirty old woman.

4.2 Martha Benade

Mol’s full name is Martha Benade. The name ‘Martha’ reflects the intertextual threads that flow through *Triomf*, of which a few will be unravelled in this discussion. Martha is a biblical name, referring to Martha, the sister of Lazarus and Mary. Treppie reflects that ‘in this country everything’s mos got a name which is actually something else’s name’ (T: 327), so that the whole country forms part of the intertextual tapestry of *Triomf*. In the Bible, Martha is described as ‘dienende Martha’, but Treppie observes that Mol provides ‘an altogether different kind of service and [is] a different kind of Martha from the story in the Bible’ (T: 327). As the mother of a Lamb (*Lambert*), and a woman associated with a rose, Mol is ironically linked to the Virgin Mary. Mary is exalted as the perfect woman and the antithesis of Mol who is represented as a perverted Mary. Because Martha is a common name in the Afrikaans community, she represents a caricature of Voortrekker women like Martha Faber and Martha Trichardt.

Mol's address, 127 Martha Street, can be read as an allusion to the goddess Diana (Artemis in Greek mythology), whose Temple in Ephesus was built on 127 giant pillars, and whose cult followers were linked with gross sexual acts (5). Artemis is the 'goddess of women and of *female secrets*. She was also closely associated with the moon'. She is linked to Pop and Mol because she killed the giant Orion who became the constellation where Mol thinks Pop and Gerty linger after death. Diana/Artemis subsumed the original moon goddess Selene and so partially absorbed the attributes of Hecate, another goddess of the moon and of witches and ghosts (the ghosts of Sophiatown). Hecate resides under the Earth in Hades (6) and as Mol listens to the barking ghost dogs of Sophiatown she fearfully waits for the earth to open up (T: 5) so that the ghostly dogs can emerge. Mythically Mol's name thus associates her with the goddesses of the moon.

Within the text, Mol's name is a cohesive referent to many aspects of the novel. The car is named 'Molletjie' and can be identified with Mol, because, as Treppie says, 'hulle ry háár mos ok maar al drie' (TA: 25) ('cause all three of them rode her' T: 27). Mol lives in Martha Street, which originated in Sophiatown, and thus confirms that *Triomf* is embedded in the history of Sophiatown. In Afrikaans, 'Mol' denotes 'mole', a chthonic creature that lives under the earth, as Mol also lives 'not on the shelf but underneath it' (T: 424). Lambert associates Mol with moles, ugly creatures with big teeth, like Mol's false tooth that she wiggles around. Lambert hates the moles in the garden, and is always trying to get rid of them. Mythically the mole is the 'master who guides the soul through the gloomy underground maze and heals it of its passions and anxieties' (7). In *Trekkerswee* (1915), Totius likens the devastated land to grey mole hills:

Die vroegre boere paradijs	The early rural paradise
Is nou één molshoop, groot en grijs (8).	Is now one molehill, big and grey.

The moles remind Lambert of Mol, but he also avers that she is 'Like a blarry echo machine' (T: 26), because she often repeats the last word that is said to her. She can be equated with the nymph Echo who was punished by Hera and turned into 'a person who can never speak first, can never be silent when spoken to and can only repeat the last word she has heard' (9). Mol, like Echo, is a symbol of regression and passiveness,

effaced by the punishment she bears for her sexual behaviour. Miller (in Allen) feels that 'theories of text and intertextuality ... efface women writers and women's writing by arguing for a general de-authored textuality and for an aesthetic of the already read that historically has been available only to ... male readers' (10). Mol underscores this statement because she is the passive narrator of stories and not the interpreter of events. Mol's physical appearance and her clothes are also significant.

4.3 Baba Yaga

In *Triomf*, Mol's physical description highlights her chthonic aspect so that she can be identified as a crone, a witch or an old hag, like Baba Yaga. Treppie talks about the way time has creased the wattles of her throat, weighed down her old gut and cracked the soles of her old feet (T: 457). Lambert complains that she sits with her legs wide open and that she wears no panties. When Mol goes to the Spar, the policemen's wives stare at her. Mol declares that she has always been jolly (T: 43), and Estés reminds us of Baubo, the ancient goddess of obscenity. Baubo has no head, 'her nipples were her eyes and her vulva was her mouth', through which she tells 'juicy jokes' that make people laugh. However, Estés regards 'speaking from the vulva' as symbolically speaking from the '*prima materia*, the most basic, most honest level of truth' (11). Mol's worn out physical and emotional state reveals the truth of political and patriarchal obscenity, which makes her a figure of pity, rather than revulsion.

It is not only Mol's physical state that has symbolic significance, but also her clothing. Lambert notices that Mol takes her housecoat off for the NPs, but not for him. She also takes it off for Pop when he still 'wanted to' and when she and Treppie used to go and sit in the back room to talk about 'family matters' (T: 32). This implies that she was not completely averse to Pop and Treppie's earlier sexual attentions. Mol removes her housecoat and dons her yellow dress when she goes to sell roses, because then she forsakes her unhappiness and enters into a romantic dreamlike situation. Estés writes that in 'archetypal symbolism, clothing represents *persona*, the first view the public gains of us. Persona is a kind of camouflage' (12) from which a censored or ideal inner self is projected onto the external body. Baba Yaga sees to the ordering of the house

and of the soul. In mythology the ritualistic laundering of Baba Yaga's clothes brings the patterns of the woven cloth of life to consciousness. 'The woven cloth is the work of the Life/Death/Life mothers' who teach women 'what must die and what shall live, to what shall be carded out, and what shall be woven in'. To wash something is thus a timeless purification ritual and renewal of the soul. Estés warns that when the psyche's is not renewed its 'structures' come to be 'overgrown' like a ruin in the forest (13). The psyche is then confused and unable to function. Mol's lack of spiritual development is reflected in her physical dirtiness. She does no washing, except for rinsing Lambert's shorts when he soils himself. Pop and Treppie sleep in their shirts for two weeks and then take their washing to the laundry. She baths infrequently and people tell her that she stinks. Mol is satirically portrayed standing on a washing machine singing a hymn, 'Whiter than snow, yes whiter than snow, oh wash me, and I shall be whiter than snow' (T: 50). The men in Mol's life have stopped fixing washing machines. She has stopped washing clothes, dishes, the kitchen and herself. The Benades mirror the physical signs of their personal and political corruption.

When Mol and Pop have a bath, Pop performs a ritual cleansing process, 'he says he's counting his blessings' (T: 265). It is an unspoken apology to Mol, as he washes her back and dries between her legs and her old knees and ritually cleanses her of his sexual attentions, which have ceased as the election grows near. Mol feels uncomfortable when Pop cries with his 'elephant eye' full of old knowledge and regrets. She knows that she is not able to say that everything will be okay now, that 'all's well that ends well' (T: 266) and so she avoids the purification rituals.

4.4 Sexuality and the headless porcelain cat

When Mol is young she distorts the spiritual cleansing that accompanies the act of washing by inviting Pop to bath with her so that they can have sex, for which he rewards her with sweets and outings. In traditional Afrikaans literature, women's sexuality is often underplayed. The underlying sexuality that the Benades portray is not new to the Afrikaans sociolect, but Van Niekerk fills in the gaps and gives voice to the

silences. In *Die porseleinkat* (1955), a romance about impoverished Afrikaners, Meraai always gets a warm feeling when she looks at Mattewis:

Die man is ses voet in sy sokkies, weeg deesdae 212 pond, word nog nie eens skimmel nie al is daar dan ook al 'n kraak of twee in sy gesig. Kyk na sy hande. Ai, Mattewis, jy het darem twee groot hande en twee stewige arms, goeters wat Meraai se hart nie gewoond aan kan raak nie, want aljimmers as sy die donshare op die voorarm sien, dan roetedoef die ou hart soos watter jong dingetjie s'n (14).

Meraai's blatant sexuality, has been underplayed in traditional discussions, and her description of Mattewis's big body, big hairy arms and big hands, is filled with sexual innuendos. Meraai's ears zing all day when she thinks of Mattewis, and she can be seen as the sexual forebear of Mol, whose procreative impulses become deformed in the city.

Meraai subscribes to the patriarchal view of sexuality. When Mattewis kisses her, there is a roaring sound in her ears like the *Tweespruit* in the summer after the rain. She reflects that he is so big and strong, and he never asks, he just takes. And she likes that, because 'dis soos 'n man moet maak as hy 'n man is' (15). Mol has spent her life with men who take without asking, and in *Triomf* the implied scenario is acted out to the fullest extent. Radway writes that in romantic fictions, readers are often willing to be 'convinced that the forced "taking" of a woman by a man who "really" loves her is a testimony to her desirability and worth', rather than evidence of his patriarchal power. This suggests that romances deal with the 'consequences of patriarchy without also challenging the hierarchy of control upon which it is based' (16). Women learn to rationalise and internalise violent behaviour instead of trying to change it.

Mol's headless porcelain cat finds its inter-text in Meraai's longed for porcelain cat, because the story of Mol's cat changes the manner in which a reader thinks of Meraai's valued ornament. Mattewis bribes Meraai with a porcelain cat and kisses (sex), so that she will agree that he can leave his job at the station and work for himself. The cat symbolises Meraai's longing for earthly possessions and her sexual manipulation of Mattewis. The cat stands proudly on top of the little organ in Meraai's spotless sitting-room. Mol's pink cat is also a symbol of sex exchanged for earthly possessions, but its

headless state betrays Mol's fall from grace, and failure to lead the life of a normal married woman. Like an Egyptian cat goddess guarding a grave, Mol's cat stands in the dirty lounge, on the three-legged sideboard, watching over the secrets of the Benades.

4.5 The Rose

Mol's association with the song *The Yellow Rose of Texas* is Van Niekerk's intertextual authorial 'wink' which satirizes Mol's interpretation of her secret Self as a yellow rose. *The Yellow Rose of Texas* is an unofficial state song of Texas which is associated with Emily West, a mulatto or 'yellow' woman from Texas, who facilitated the Texan victory over the Mexicans during the battle of San Jacinto in 1836. During the 1850s expressions of 'high yellow' or 'yellow' were used to allude to light skinned African American women, and the lyrics of the song are assumed to refer to a biracial woman as a 'yellow rose'. The First Lady of Texas is also popularly given the nickname of 'The Yellow Rose of Texas' by the Texan people (17). Although Mol thinks of herself as a 'yellow rose' it is really Mary, who is the 'yellow rose' and the satire is heightened by the fact that Lambert presents Mary with a real yellow rose (T: 406). Van Niekerk's authorial wink allows the reader to laugh at Mol, but for the purposes of this discussion it is assumed that Mol is not aware of the biracial connotations, as she has a mythical, romantic attachment to the yellow rose, which will be the focus of this discussion.

Miller's assertion that intertextuality erodes female identity contains an element of truth when one studies the sign of the rose, which is closely associated with Mol. Umberto Eco regards the rose as a sign 'so rich in meaning', so intertextual, that it has no meaning (18). Mol's perception of herself as a yellow rose, suggests a link with the medieval courtly love tradition where the lady is desirable and revered by a chivalrous courtly lover who attempts to gain the respect of the lady through chivalrous deeds. In the *Romance of the rose*, a medieval erotic dream poem, the rose is an allegory for a lady. As the object of the lover's attention, the rose is described as a glowing 'red bud' (19). At the end the dreamer (lover) finds a 'narrow passage', where he walks with his 'staff', to find that no one has ever passed there; 'I was absolutely the first'. He took the

‘bud’ at his pleasure, and plucked with great delight the flower from the rosebush, ‘and thus I have my red rose’ (20).

Mol states that although other people like red roses, she prefers yellow roses, indicating a wish to distance herself from the sexual message implied by the red rose. When she prepares to sell roses, she sings *The yellow rose of Texas* to clear her head; ‘Clear out the yard with all its broken fridges and clear out the difficult child’ (T: 45). As Mol watches the Queen on television, she longs for the golden roses that the popes once sent to worthy princesses. She does not want the red rose of sexual love, but the golden centre of Beatrice’s Cosmic Rose, which ‘denotes the attainment of perfection’ and ‘unsullied fulfilment’ (21). She longs for the perfect love that Dante feels for Beatrice, spiritual love and devotion without sexual union. Mol puts on her yellow dress and sings to herself until she feels like a beautiful yellow rose, just beginning to open, so you could almost see it was orange on the inside. When she offers someone a yellow rose (most of the time they want red ones), ‘it was almost as if she was offering herself, her best self to the gentlemen in their white collars and the fancy women on their arms’ (T: 45). This is the constructed self that drowns out Old Mol’s voice: ‘Bad! Bad! You lot are bad! And you’re getting worse by the day! (T: 45).

The identification of a female character with a yellow rose is not new in Afrikaans literature. In 1934, Marie Linde wrote *Die goue roos*. In this short story, Helmien possesses a yellow dress and secretly regards her inner self as a golden rose. She has a golden velvet rose pinned to her dress, which she throws to a masked singer, in an impulsive romantic gesture, because his voice and his beautiful mouth charm her. She fulfils a romantic fantasy only to find that the singer works as a lowly clerk in a haberdashery. She rejects him because he does not fulfil her sexual fantasies (22). Mol and Helmien share the need for magical romance. Radway (in Storey) describes this as ‘the ritualistic repetition of a single, immutable cultural myth’ – the myth of the ‘nurturing male’ (23). Mol indulges her romantic yearnings by reading romance novels such as *Roses for Alice* or *The Raven-haired Girl from Hope Springs*. These are books about nice girls and their new boyfriends who come to visit and look at the girls with

‘dark, brooding eyes’, while taking them on romantic picnics with champagne in baskets (T: 183).

Treppie regards romances as wallpaper because they offer an escape from reality in two ways: firstly they offer a temporary escape *into* an illusory fictional world, and secondly an escape *out of* the adversities and deprivations of the real world. Modleski (in Storey) sees them as a reflection of women’s dissatisfaction with their lives (24). Radway identifies romance novels as addressing needs created but not fulfilled by ‘patriarchal institutions and engendering practices’. She finds that the act of reading is both ‘combative’ and ‘compensatory’. ‘It is combative in the sense that it enables them to refuse’ the position prescribed to them within the ‘institution of marriage’. It is compensatory because they can ‘focus on themselves’ and ‘carve out a solitary space’ in a manner which they are unable to in real life, where they are ‘defined as a public resource to be mined at will by the family’ (25). For Mol, the situations in romance novels are ‘simulacra’, reproductions of realities that she has never experienced. She longs for relationships that will provide her with ‘affective care, ongoing tenderness, and a strong sense of self-worth’ (26).

According to the NPs *self-worth* is a product of pride in one’s own nationality, own language, own religion and own culture, or as Treppie jokes: ‘And our own postbox!’ (T: 59). The New National Party stresses the protection of minority rights, by which they mean Afrikaner rights, ‘our own language, and culture and ... Christian faith’ (T: 59). This implies the preservation of a ‘particular way of life’ of a specific people, which is one of the ways in which Raymond Williams defines culture (27). Radway experiences culture as ‘both perceptible and hidden, both articulate and covert’ (28), so that the origin of the meaning given to events, texts and customs is not always on a conscious level but is rather buried in the sub-strata of the archetypal unconscious.

4.6 The preserver of the nation’s culture

Traditionally, Afrikaner women were seen as the preservers of the nation’s culture. After the Anglo Boer War they emerged from the camps, starved and faced with the

devastation of the country, but ready to start building a new nation. Van Rensburg claims that at no other time in history was the strength of the Boer women so clearly shown as at this time, when the identity of the Afrikaner was in danger of being obliterated (29). In July 1915, Johanna Brandt started the *Vroue Nasionale Party* (Women's National Party) in Braamfontein, Johannesburg. The aims of the organisation were to petition for the release of the rebel leaders still in jail, to help children from poor families and to collect money for the National Party. In 1933, the women in South Africa attained the right to vote after much political debate (30). But gradually Afrikaner women moved away from the political front, working in the background and slowly being confined to the domestic, the personal and the charitable, while men dominated the political and economical spheres.

Afrikaner culture is linked to many symbols. For example, it is preserved in monuments like the *Voortrekkermonument*, or in functional buildings named after politicians, like the H. F. Verwoerd Hospital (now Pretoria Academic Hospital). Many divergent subjects have become symbolic of the Afrikaner's identity and culture. Mol deconstructs the interpretative meanings of cultural symbols by referring to the 'H. F. Verwoerd Whorehouse' (T: 43). Willem de Klerk admits that Afrikaners are not a 'pure' white nation, and that they suffer from an exclusivity neurosis which leads to an anxious drive toward separation, self government and apartheid. He concedes that 'culture' is a word often misused by politicians and nationalists to promote ethnic exclusivity and that culture then becomes a fenced camp that imprisons a nation (31).

Lambert longs for the cultural life of a conventional Afrikaner family, someone who eats cooked meals, has a girlfriend and lives in a clean house. Treppie deconstructs the implied meaning of the Afrikaner family and other unifying symbols when he says that there is always 'a fucken light, a column of fire, a Spirit, a Higher Ideal' at the end of the wagon-trek, never bread or a factory, or a trading licence (T: 143). Mol's role as *volksmoeder* points to the gradual degradation of many cultural symbols because they became implicated in politics and were used to promote nationalism, so that one could not eat *boerewors* without seeming to support apartheid. *Triomf* shows that Afrikaner

culture is not only undermined through its involvement in repressive politics, but also through its involvement with popular culture, especially the mass media. Treppie obtains stories from the daily newspapers, Mol reads romances and watches television, Lambert immerses himself in political and religious tracts, and magazines like *Scope*, while Pop watches his favourite TV advertisements.

Mol knows the old stories of Afrikaner hardships, when the Benades, like many others, lost their land through war, drought and the Depression. But the stories she tells are the myths about the Benades, which are all lies, like her marriage to Pop and the money they made on Republic Day. In order to extend her repertoire of stories, she watches television about 'spy women with guns in their suspenders' (T: 42), and American Westerns, so that she can acquire new ideas for sexual fantasies with which to regale Lambert. As part of his waste land status his sexuality is waning, and he needs to hear new sexual fantasies to sustain his performance. The black humour that pervades *Triomf* comes to the fore, as the reader remains unsurprised by Lambert's inability to sustain an erection when he has to sleep with his seventy year old, wrinkly mother.

Will Wright (in Storey) argues that 'the narrative power of the American Western is derived from its structure of binary oppositions'. Unlike Lévi-Strauss he does not interpret these binaries as mental structures but rather 'to show how the myths of a society, through their structure, communicate a conceptual order to the members of that society' (32). This implies that movies are carriers of culture that are absorbed by the watcher, even though he or she knows they are artificial. Lambert is not concerned with the heroes in the Westerns, but with the helpless women, trapped in log cabins (T: 42). Lambert absorbs the violence in the movies, present in societies throughout the world that finds expression in violence against women. Lambert hints that Mol cannot tell TV apart from real life anymore, while Treppie does not find it surprising since 'what else is the world if not one huge sitcom' (T: 458). When Lambert tries to think of a way to make crushed ice for Mary's drink he thinks longingly of the fancy American kitchens in the movies 'where everyone stands around with drinks in their hands' (T: 400).

Afrikaans *plaasromans* are often associated with copious amounts of food, described in detail to demonstrate the richness of the Afrikaner food culture, the efficiency of the matriarch and the generosity of the patriarch. Meat in particular is considered to be important because it is an unconscious reflection of the virility of the patriarch and his ability to provide for his family. In the first Afrikaans *plaasroman*, D. F. Malherbe's *Die meulenaar* (1926), Tant Ali's birthday feast is described:

Twee speenvarkies het daar gelê op reuse-skottels met groot koolblare omsoom, en braaivleis en gestoofde vleissoorte en pasteie en hope toekos was daar, en lekkernye soos poedings en jellie was daar; en 'n kraffie met donkergeel wyn, tien jaar oud, wat Gert self gemaak het, het daar gewenk, vol tot bo in sy sierlike nek van geriffelde glas (33).

D. F. Malherbe writes that even better than the food was the genuine friendship and affection of the neighbours who came to share the feast. The food is thus a symbol of unity, shared by people who think alike. In contrast, the Benades never have guests over for a meal, and the isolation that started with Old Pop who thought he was 'better' than others, is now complete. The loss of their typical Afrikaans culture, their rural society, their poverty and low social status all contribute to the deterioration of the Benades. Mol does not cook so the Benades live on white bread with golden syrup or polony. Polony can be seen as a distorted, unnatural version of *boerewors* that cannot feed a nation. *Boerewors* and meat are associated with the patriarch's virility, while the pink polony, an undermined phallus, stands for Lambert's sterility. As Pop fills the bottles with honey he thinks to himself that he is so tired of golden syrup (T: 146).

4.7 The goddess

Kristeva sees the 'development of Judaism as the victory of patriarchal monotheism over an early maternal and fertility-orientated religion', which she regards as a negative development because it reduces 'women to the role of the silent Other of the symbolic order', exalting men over women (34). Moorey agrees that the meaning of the lost goddess is located in the fact 'that women and all things feminine are perceived as inferior' and thus subject to ridicule and violence. The Virgin Mary is the 'established image in the West that is closest to the Goddess'. She goes on to write that there are

‘many traces within Mary of the ancient Great Mother’ but she exalts only part of the feminine. As a role model she represents the impossible, a mother without sexual contact. Moorey regards the image of Mary as one that does ‘few favours for woman and the Feminine’ (35). Jung asserts that Mary has retained some connection with her pagan pre-figurations in Isis and Semele, however the Mother of God has shed all her ‘Olympian qualities, except for her brightness, goodness and eternity; and even her human body, the thing most prone to gross material corruption, has put on an ethereal incorruptibility’ (36).

Kristeva argues that in the Judaeo-Christian ideology motherhood is perceived as a ‘conspicuous sign of the *jouissance* of the female (or maternal) body, and represents a pleasure that must at all costs be repressed: the function of procreation must be kept strictly subordinated to the rule of the Father’s Name’. This means that woman has access to the symbolic only ‘through the father’ which allows her to choose to identify with the mother and remain marginal within patriarchal society, or to identify with the father and raise herself to his ‘symbolic heights’ (37). Mol identified with the mother, and her silences and fake marriage signify her exclusion from patriarchal society. Kristeva finds that the relationship Christians have with Mary is perceived as the ‘prototype of love relationships and followed two fundamental aspects of Western love: courtly love and child love, thus fitting the entire range that goes from sublimation to asceticism and masochism’ (38).

Moorey ascribes three roles to the goddess, namely the Maiden, the Mother and the Crone. Of these three faces, motherhood is the most revered face of ‘the feminine to a society within which dynasty and pro-creation are pre-eminent’ (39). *Triomf* questions this reverence bestowed on the mother as archetype, as the mothers are unable to protect their children from physical and sexual abuse. Jung names three essential aspects of the mother: ‘her cherishing and nourishing goodness, her orgiastic emotionality and her Stygian depths’ (40). Jung regards the concept of the Great Mother as a derivative of the mother archetype that is contained within the deepest layer of the unconscious, and is often associated with objects and ‘places which stand

for fertility and fruitfulness: ... a garden ... a cave, a tree ... or vessel-shaped flowers like the rose or the lotus'. He stresses that all the symbols associated with the mother archetype have both a 'positive, favourable meaning or a negative evil meaning', which Jung describes as the 'loving and terrible mother'. On the positive side the mother archetype is concerned with rebirth and transformation, 'all that is benign, all that cherishes and sustains, that fosters growth and fertility'. On the negative side the mother archetype may include 'anything secret, hidden and dark, the abyss, the world of the dead (Sophiatown), anything that devours, seduces and poisons, that is terrifying and inescapable, like fate' (41).

From the beginning, Mol is introduced as a negative mother archetype. The negative and positive aspect of the mother is shown in Mol's portrayal as a divided being. First she stands with her top half in the sun and her bottom half in the shade. Later:

She stands on the stoep with her hands against her sides. Her one side is yellow from the stoep-light. Her other side is blue from the moon. Slowly she turns towards the moon's side (T: 105).

She looms uncannily on the stoep, bathed in moonlight as the eerie representative of the moon. As the goddess of life and death, the moon follows the cyclic feminine principle in that it flourishes and decays. Bathed in the blue light of the moon, Mol enters the realm of the spiritual and the unconscious, the archetypal site of man's ongoing quest for meaning. Herman Charles Bosman's character, Oom Schalk Lourens, remarks that 'there is a queer witchery about the moon when it is full' and 'it does strange things to your mind', and fills the heart with 'wild and fragrant fancies'. He remembers that Braam Venter thought 'that the Marico moon is like a woman laying green flowers on a grave' (42). The night is associated with the moon and with the moth, which appears in Mol's bathroom.

Mol refers to the big brown moth as the TB butterfly because it reminds her of Old Mol's death. The moth is 'the symbol of the seeking soul' (43) and is associated with Old Mol's and Gerty's death. To avoid bothering Old Pop, Old Mol used to go to the bathroom at night and, bending over the bath, she coughed up blood. When Mol enters

her own bathroom in the night she sees the brown moth on the floor of the bath and she speculates ‘What is she, to a moth?’ (T: 149). The moth looks at her with the deep-purple eyes on its back, and Mol ponders what the moth can see and why it is looking at her. ‘Under the light of the bare bulb she looks for her face in the last little piece of mirror ... She bends over to look for her eyes, but she can’t find them’ (T: 149). She looks at her mouth, and it seems like someone else’s. Mol’s inability to find herself in the mirror demonstrates her complete loss of identity and self-image. The answer to Mol’s question is to be found in the stories of Baba Yaga (44). What she is to a moth is the representation of the feminine cycle Life/Death/Life, in which the mother dies but the child lives, so that the cycle may continue. *Triomf* narrates the story of the distortion of the life cycle that brings forth a sterile child.

Mol lives in a milieu where the feminine principle is maligned and ridiculed. Subjected to perverted love, sex, violence and derision, Mol sighs ‘Bitter, bitter is her lot in this house’ (T: 42). Mol’s world is a mirror image of South Africa, where violence against women and children is endemic. Old Pop hits Old Mol with his fists, so that both her eyes close up and she is unable to work. Lambert pushes Mol into the running fridge, closes the door, and leaves her there for Pop and Treppie to find, traumatised and knocked out cold. Mol thinks to herself that on that day ‘something inside her head cracked, like when eggs break and the stuff runs out’ (T: 158).

Moorey believes that the veneration of the feminine principle (goddess) is the only hope for a planet overrun with wars, violence and pollution. She regards the loss of an earthly, ‘indwelling deity’ as part of the ‘current destructive scenario’. A respect for ‘all thing feminine must pervade’, and an outward recognition of the planet as a living organism on whom humans depend for their existence, because the Great Mother Goddess not only presided over life – she also existed in it. Hence everything is considered sacred. ‘Hills and streams’, and ‘human activities such as *weaving*, pottery and sowing seeds, are all expressions of the sacred, ‘a totality – a “holiness” that means “wholeness”’ (45).

4.8 Identity crises

Within the wholeness of the universe, one finds man and beast, while within the little universe of *Triomf*, one finds Mol (man) and her dogs (beast). When Mol has too much going on in her head and she cannot get her thoughts up and running, she converses with the dogs (T: 8), because for her they are better companions than people. Mol's relationship with her dogs informs her identity, because it reveals a positive aspect of her self-image. The American writer Gertrude Stein (in Golden, et al.) declared, 'I am I because my little dog knows me' (46). The reader gets to know Mol best through her relationship with Gerty, but Storr (in Golden, et al.) feels that one never has a single identity, he likens identity to reflections in a hall of mirrors where the self is distorted and 'lost in a crowd of alter egos' (47). It is part of the portrayal of Mol's lack of identity, that she is unable to find herself in the mirror.

Loss of identity associated with looking in the mirror appears in Hettie Smit's novel, *Sy kom met die sekelmaan* (1937). When the crescent moon (*sekelmaan*) hangs in the sky and Maria Theron (the main character in the novel) looks in the mirror, she sees a stranger; a simpering alter ego that she dislikes but is powerless to banish (48). Mol is unable to identify herself in the mirror because she cannot acknowledge who she has become. A mirror image forces us to evaluate that reflected image, and deny or admit the truth of what we perceive. *Triomf* holds up a mirror to Afrikaners that many regard as reflecting an unspeakable image. The title of Smit's book also provokes many sexual innuendoes that are satirized in *Triomf*. Treppie says to the car salesman when they buy Molletjie, 'Vir 'n man om te kóm, waar hy moet kóm!' (TA: 25). (For a man to *come* with, to the place where he needs to *come*!' T: 26).

While Mol's dogs are her trusted companions, Woodward feels that 'dogs occupy an uneasy place in colonial discourse' because the 'dogs of the colonialists were often accorded more value than those of the indigenous people' (49). Sophiatown's destruction is commemorated through the presence of Gerty as she is the descendant (granddaughter) of a dog (also Gerty) who had previously been owned by the hapless

people of Sophiatown. Gerty is also a reminder that *Triomf* is not a 'triumph' as the name implies, but a defeat, or in the words of Leon de Kock, 'a defeat of decency' (50).

In line with Mol's chthonic nature and her association with Hecate, Old Gerty was found underneath some Sophiatown rubble. Pop and Mol wanted her for Lambert, who never cared about her, while Treppie called her a 'kaffirdog' (T: 6). Gordon (in Woodward) points out how 'colonial discourses on "kaffirdogs" metonymise attitudes to the indigenous people who own them, and who are judged ... to interbreed, to scavenge and to slink' (51). Although the dogs in *Triomf* are not anthropomorphic, there are certain allegorical similarities because Gerty dies like Old Mol, in the bathroom, alone, unable to breathe and bleeding from both nostrils and Toby reminds one of Lambert because he 'bothers' his mother and urinates in the house.

Dogs are described by Murphy (in Woodward) as those 'who are neither self nor other in any absolute dichotomy, but are familiar and connected with us' (52). They act as intermediaries within the family. When Mol wants something to be fixed, she mentions it to the dogs so that nobody gets upset. When the atmosphere in the lounge is ominous, she pretends to take the dogs outside for a walk. Woodward believes that dogs inhabit a culture, and as autonomous subjects in *Triomf*, Gerty and Toby are always already encultured because they are connected to particular places, histories and discourses. Haraway (in Woodward) feels that since pets are neither wild nor utterly tame, and they 'inhabit neither nature ... nor culture ...' they must inhabit a place called 'elsewhere' (53). Living 'elsewhere' means that Mol is unable to access Gerty's thoughts. The relationship between Gerty and Mol is thus interpreted within Mol's human discourse, and is a mirror of Mol's longing for unconditional love.

The two issues Woodward faces in her discussion of the representation of dogs in *Triomf* are: 'whether we can regard them as conscious beings and what relationship is possible between humans and dogs'. Midgley (in Woodward) defines a conscious being as 'one who can *mind* what happens to it, which *prefers* some things to others, which can be pleased or pained, can suffer and enjoy' (54). Dogs embody *jouissance* in a way

that human beings envy and do not often attain. A relationship with a dog is a two-way affiliation, because a dog has many non-verbal communication skills through which it attempts to build a relationship with a human. In J. M. Coetzee's *Disgrace*, David Lurie finds himself unwillingly in a relationship with a lame dog. While Mol enters fully into her relationship with Gerty and Toby, David Lurie chooses not to enter into a relationship with Driepoot, and euthanizes him (55).

Judaeo-Christian religions believe that animals are not persons because they do not have souls. This opens the way to animal cruelty and a system that punishes them, but not humans, for their fertility (56). Mol places Gerty with Pop in the stars and that implies that she does believe that Gerty has a soul. In *Triomf*, Van Niekerk uses seemingly simple issues to ask unanswerable questions. In *The lives of animals* (1999) Coetzee enters the fray when he writes that 'to be alive is to be a living soul. An animal – and we are all animals – is an embodied soul' (57). Gerty and Toby serve as a contrast to the Benades, so that taking the nature of the Benades into consideration, it seems easier to imagine Gerty in heaven, than Lambert. Woodward declares that the portrayal of dogs in narratives like *Triomf* and *Disgrace* challenge the assumption that humans 'have the right, as an apparently privileged species, to impose (their) will on animals' (58). Symbolically, White states, 'the dog is the animal pivot of the human universe, lurking at the threshold between wilderness and domestication' (59) defying classification and simple behaviour guidelines.

At the end Mol looks at the 'big, wet, runny stars' (T: 472) and assigns to the dog his mythological function of guide in the Underworld. White declares that the 'protective role of the dog is extended beyond the world of the living into the world of the dead. As such, psychopomps, guardians of the gates of hell, hellhounds and the souls of the dead themselves are often depicted as canine'. This translates 'the night sky, into various canine constellations ... and, because the paths of the celestial vault – the Milky Way, the solar ecliptic and the moon's orbit ... may be identified with the paths of the dead, celestial dogs are stationed at dangerous heavenly crossroads' (60) because 'in popular superstition crossroads were often considered to be haunted' (61).

4.9 Conclusion

Derrida desires the emphasis to be on ‘invention’ rather than creating, imagining or producing, because deconstruction is inventive and opens up a passageway for new conventions. One must invent a ‘novel world, another habitat, another person, another desire even’. Deconstruction is inventive and an exposure of ‘the contradiction that might exist between deconstruction and invention’ (62). *Triomf* is a unique text described by de Kock as a ‘reinigende soort vieslikheid’ (63) and can be interpreted as a Derridean invention because it says new things about the Afrikaner. ‘Invention ought to produce a disordering mechanism, so that when it makes its appearance’ it opens ‘a space of unrest and turbulence’ that is ‘spontaneously’ deconstructive (64) and enables one to look to the past and to the future in ways never contemplated before, which is what *Triomf* forces the reader to do. Mol as a character is a Derridean invention that unsettles the stereotypes of women that stifle Afrikaans literature. As Mol is unable to confront the past, it is Treppie who must expose the events of the past, since he is the one with the ‘saving perspective’. The next chapter will look at how Van Niekerk uses Treppie to deconstruct Afrikaner and National Party myths.

CHAPTER 5

THE SAVING PERSPECTIVE: TREPPIE

He said a person needed that kind of perspective in life. No, he said, it was more. It kept you alive. Otherwise you wouldn't have a hope in hell. Actually, he said, the whole world and the whole business we called life and everything that went with it was just one big war of perspectives. One big circus – it just depended on how you looked at it. It was all in the mind, anyway. The point was you had to have one. A perspective, so you could fight. Or a different one, so you could laugh. Treppie says most people's perspectives are just bubbles to keep their heads above water. That's what you call a 'saving perspective'.

Triomf: 175

Here is where the wisdom comes in: Let the one that has intelligence calculate the number of the wild beast, for its number is a man's number; and its number is six hundred and sixty-six.

Revelation 13:11

5.1 Introduction: The Apocalyptic Beast

Apocalyptic numerology speaks of a mysterious number that will identify the beast or Antichrist 'from which fact we gain the knowledge that it is the last hour' (*1John 2:18*). The number of the beast is the number of a man – six hundred and sixty six (666). In *Revelation*, seven is the godly, holy and perfect number, while six is an incomplete number, demonstrative of the transient and sinful existence of mankind (1). Treppie's age, sixty-six (66), places him ironically as the symbolic beast whose appearance in literature signals the end of the Afrikaner world. He emerges as a parodied Afrikaans Antichrist who proclaims the sins of the nation. He flays open lies and constructed Apollonian veils, exposing the myths used to promote apartheid as the only ideology able to preserve the identity of the nation. Apartheid was an ideology that became increasingly prescriptive, as the members of the Nationalist government 'struggle[d] by the sweat of their brows to dot the i's and cross the t's and get the little mirror mirroring on the wall' (T:321). Treppie's association with the beast is affirmed by Mol's reference to him as Satan's child (T: 119), with his crooked little mouth and sulphurous breath (T: 14). Lambert says: 'Treppie's a fucken devil, but not a straight one, he's a devil with a twist, a twisted devil with a twitch in the shoulder' (T: 53).

5.2 The trickster

The affiliation of Treppie with the devil emphasizes the trickster archetype in *Triomf*. Turner (in Foster) regards tricksters as liminal personalities, ‘threshold’ people who exist ‘betwixt and between the positions assigned by law, custom, convention and ceremonial’ (2). In various mythologies the trickster figure is able to undermine old rooted ideas as well as cross the borders of accepted behaviour. His actions lead to humiliation, pain or death, even though the disorder caused by the trickster opens up the possibility of a new order. Treppie’s function in *Triomf* is to force readers to look at old customs anew, while sweeping away ideological webs. He does this by deconstructing Afrikaner myths about women, marriage, family, history, religion, Afrikaans literature, the Nationalist Party and politics. In this process, he also exposes the Benade myths. As the weaver of a new world (creation), Treppie is thus associated with the trickster *Anansi*, ‘the spider, who weaves the very web of creation’ (3).

Jung describes the archetype of the trickster as a ‘stage of consciousness that existed before the birth of the myth’. But, whereas the early states of consciousness lose their energy and die out, the trickster has solidified ‘into a mythological figure with its own cycle of legends’ and Jung sees him as a ‘collective shadow figure’. The trickster sometimes describes himself as ‘a soul in hell’. The myth has been reinforced by a ‘higher level of consciousness that has covered up a lower one’, allowing it to strengthen instead of disappearing. The trickster’s longevity can be explained by the ‘strength and vitality of that state of consciousness’, described in the myth, and by the fascination this has for the conscious mind. ‘Mythical figures’ are lasting because they correspond to the ‘inner psychic experiences’ from which they originate. Jung outlines the trickster as a ‘primitive “cosmic” being of *divine-animal* nature, on the one hand superior to man because of his superhuman qualities, and on the other inferior ... because of his unreason and unconsciousness’. These imperfections are part of his *human* nature, which has prospects of a ‘higher development of consciousness’, because of its ability to learn. However, the dark qualities of the trickster reappear if the conscious should find itself in a tricky or ‘doubtful’ situation. The shadow of the trickster reappears as a projection that creates ‘a primordial darkness’ where everything

typical of the trickster can occur, even on the ‘highest plane of civilization’ (4). Jung mentions the following trickster motifs that are present in Treppie:

His fondness for sly jokes and malicious pranks; his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and – last but not least – his approximation to the figure of the saviour (5).

Scheub postulates that ‘God may be a divine trickster, both noble and outrageously debased, a spirit of order and a spirit of disorder, by turns creative and destructive. The divine trickster is a symbol of the transformation period that characterizes the age of creation. As he moves from the one stage of creation to the next, he embodies the changes. The move is from the perfection of God (the creative side of the trickster) to the flawed human (the destructive side of the trickster). The trickster can take on heroic dimensions, both hero and trickster being on the boundaries. But the trickster is forever liminal, the hero only for a time ... as the hero takes centre stage accepting the applause of all, the trickster remains grotesquely dancing in the background, ever present, ever prepared to unleash new forms of mischief and destruction’ (6).

Foster sees the trickster (*ou poetsbakker*) as a necessary figure in the New South Africa with its multi-racial society because the trickster is able to cross the psychological borders of the Old South Africa. Foster comments that even though social integration could take place after the election there were no dramatic changes after the apartheid laws were removed (7). The trickster thus combines creative and destructive aspects. As a debunker of social divisions he is destructive, but because his deconstructive activities open up new spaces and new borders, he is described as creative. Gifford (in Williams) describes the trickster as ‘not so much stupid as a denier of God – a man who uses foolishness as a cloak to further his impiety’ and is often linked to the medieval fool (8) or modern clown. Mythological gods such as Odin, Loki and Hermes are also regarded as tricksters. Credo Mutwa views the trickster as a ‘scurrilous fellow’ loved by both the young and old. ‘You see, the wise among us know that creation is not perfect, and that we all are prone to mistakes; therefore a hero who is also a fool is very much loved by all the people, because we can find ourselves in him’. Such a hero is Kintu, one of the Zulu tricksters (9). The trickster in *Triomf* is a reflection of the

carnavalesque because he is associated with undermining laughter. Bradshaw (in Williams) states that like the universal Great Goddess, ‘the trickster refuses to be kicked out of the collective unconscious but his appearances in more advanced societies inevitably reflect the suppressions, strains and complexities’ in that society (10). In South African literature, N. P. van Wyk Louw’s *Raka* (1941), ‘*die aap-mens*’ (11) is the figure that emits the fascinating fearsomeness of the trickster, and will be discussed in chapter 7.

Another famous trickster is the clown Tickey who used to appear in the Boswell Wilkie Circus and who is mentioned in *Triomf*. In order to lighten the atmosphere, and get on the good side of Treppie, Pop pays him a compliment by saying he should have been a clown, ‘at Boswell Wilkie’. Mol adds, ‘Not Treppie; Tickey’ (T: 337). The ambivalent feelings that the trickster evokes are stressed in the figure of the clown – ‘a clown who laughs and cries at the same thing, so people can never make up their minds’ (T: 338). The archetype of the trickster is found in diverse myths and stories. The name Tickey links Treppie to Tiki, the first man created in the myths of the Maori. Tiki was an opprobrious, incestuous trickster ‘with an irresistible urge to throw society into disarray’. As a Trickster he could ‘assume two faces’, one handsome and charming, the other, disgusting, and so he could (like Treppie) amuse or terrify. Because of his behaviour he was ‘denied the gift of immortality’ and remains only in images carved by the Maoris to represent their ancestors. He is portrayed ‘with bird-like features – three-taloned hands, ear tufts, slanting eyes and a beaked face – that brought to mind an owl’ (12). This image is unconsciously, echoed by Mol when she comments on Treppie’s ‘bony little birdy-hands’ (T: 465). The trickster knows that he will not escape the consequences of his actions. While Lambert was studying for the fridge exam, which is a transgressive catechism, because thereafter Lambert will receive the ‘family Bible’, namely the fridge book, Mol mentions that Treppie has a funny look on his face:

She couldn’t make out if he was sad or what it was. It was like he knew what was coming, but didn’t know when. And he knew it was bad, but now it must just come and be done with (T: 334).

Treppie utilizes the image of Tickey, the clown, to hide his intentions from Pop and Mol, and to reassure Lambert with his clown outfit and jokes. Treppie also admits that the Benades were scared ‘about allowing Lambert to be the hero, and about the fridge book passing into his hands’ (T: 350).

Through the image of the fool, the trickster is associated with the carnivalesque as is demonstrated in *Triomf* during the fridge exam, when Treppie unexpectedly hits Lambert very hard on his back. As Lambert goes red while attempting to retaliate, Treppie hiccups and falls down as if he was the one that had received the blow and everybody bursts out laughing. The appearance of Tickey intersects with the role of the medieval fool and the court jester. Bakhtin (in Macey) writes that the tradition of the carnival, ‘whose history can be traced back to the Roman Saturnalia’, abolishes the ‘boundaries between the public and private spheres and between performers and spectators ... establishing an inverted order in which fools and outsiders become kings for the day’. It mocks the ‘official culture of the Middle Ages and the Renaissance by destroying social hierarchies’. For Bakhtin ‘the carnival is a re-enactment of the ancient cults of fertility and rebirth; the mocking challenge to authority represents a popular force of renewal that opens up the way for a new future’ (13). In the same manner, *Triomf* undermines the social hierarchy of the pre-election society and attempts, through laughter and the use of grotesque reality, to open up a space for renewal. The Benades laugh themselves sick the night of the fridge exam. Bakhtin regards carnival laughter as a ‘festive laughter of all the people’, and not individual laughter at a single event. Carnival laughter is ambivalent: ‘it is gay, triumphant, and at the same time mocking and deriding. It asserts and denies, it buries and revives. Such is the laughter of carnival’ (14).

The laughter in *Triomf* is a reflection of the spirit of the medieval and Renaissance carnival, relating it to Bakhtin’s discussion of Rabelais and grotesque realism. ‘Rabelais carnivalizes literature and in doing so challenges and demystifies the dogmatic, serious culture of his times’ (15). The presence of the carnivalesque and the grotesque in *Triomf* fulfils the same function. Rabelaisian laughter destroys traditional connections

and abolishes the idealized aspects of society. 'It brings out the crude, unmediated connections between things that people try to keep separate' (16).

In Rabelais, through the images of the 'two giants Pantagruel and Gargantua', the anatomical human body with its clothes, food, drink and drunkenness, defecation, death and copulation plays a dominant role (17). The bodily images are offered in a crude, exaggerated form and are described by Bakhtin as 'grotesque realism' (18). For example when the young Gargantua arrives in Paris, he wearsies of the crowd's curiosity and so he drenches Paris in urine, 'drowning 260,418 people, excluding women and children' (19). 'The sacred is often combined with oaths and images of the lower stratum (urine and erotic images) since the bodily principles in the work of Rabelais are characteristic of the culture of folk humour' (20). Treppie mixes lower body images with biblical discourse. When he is finished on the toilet he sings: 'Swing low, sweet chariot. Geseënd is die stoelgang onder die mens. Met blye galme en strontpsalme' (TA: 310). The last sentence is a parody of an Afrikaans hymn, *Prys die Heer met blye galme*. (English translation: 'Swing low, sweet chariot. Blessed is the stool's motion, happy in its peals, its psalms to the end of all meals' T: 328).

The presence of grotesque reality is exposed in the images of crude lower body representations and foul language. For example, all the Benades have sexual organs that are dangling out (Treppie), hanging out (Lambert), falling out (Pop) or gaping open (Mol). Treppie often mentions his constipation, which is the physical symbol of his psychological entrapment. When Lambert discovers the truth, Treppie is sitting on the toilet, smiling at him. He is free of all his secrets and consequently not constipated any more. As Lambert drags Treppie onto the lawn, he only has his shirt on, with the movers, the painters, the lesbians and the NPs watching. While Lambert is jumping on his fingers, Treppie lies there, 'crying from laughing so much' (T: 466). This can be seen as Rabelaisian comedy, unique in Afrikaans literature that signifies the end of an era in South African history. The use of grotesque reality allows the serious to mix with the banal. Rabelaisian laughter has undermining intentions because it exposes hypocrisy. Pomorska (in Bakhtin) reveals that the Soviet state imposed an official

prohibition of ‘laughter, irony and satire upon the writers of Russia after the Revolution because they disapproved of national self-irony’ (21).

Treppie thinks that there is ‘so much shit in the country’ because everyone that ‘stands for shit’ thinks that if they ‘keep standing for shit, they’ll be heroes’ (T: 221). He is in tune with Gargantua who seeks the perfect swab, to best clean his tailpiece with. He tries a long list of objects like a ‘lady’s velvet mask’, ‘a March-born cat’, ‘his mother’s gloves’, ‘lettuce’ and even ‘spinach-leaves’ – to name a few. He found that ‘there is no arse-wiper like a well-downed goose, if you hold her neck between your legs’. Gargantua (like Treppie) subverts heroes, he says that ‘the felicity of heroes and demi-gods in the Elysian Fields comes from wiping their arses with the neck of a goose’ (22).

Like Mol, Ann Kutek (in Christopher & Solomon) associates the trickster with the devil because ‘he inspires disorder’. She writes that among the ‘Winnebago Sioux’, the trickster is depicted as the figure of a man wrapped in lengths of intestines, with an equally long penis, ‘similarly wrapped’. The figure is defined and controlled by two appetites: food and sex. These ‘two appetites give rise to a third, the appetite for killing and destruction, which is partly symbolised by the penis as snake and as battering ram’ (23). Treppie expresses his anger by using his penis to force Mol to have anal sex. Kutek regards this appetite for ‘killing and destruction’ as ‘chiefly encapsulated by the anus, home of the fart and the turd, located at the end of the intestine. The trickster is intrigued by this aperture and tries to engage it in conversation’ (24). This is seen in *Triomf* when Treppie claims that if there is a room he can call his own, it is the toilet. This is where he catches his breath and ‘figures out what’s what and who’s next’ (T: 323), where he reads his newspapers, and aligns his inner self. Pop says ‘Dis hier waar hy die bobbejaan vlooi’ (TA: 305) (‘where he scratches the monkey for fleas’ T: 323).

5.3 The anal phase

Treppie’s symbols include the anus, the toilet and the turd – the grotesque reality of the lower body. His language and actions reflect that he is stuck in a Freudian anal phase, to which he regressed after Old Pop beat him in a drunken rage because of his sexual

activities. When toilet training is initiated a child moves into the anal phase because the expulsion of faeces produces a feeling of pleasure. The child regards his faeces as a present that he gives to his grateful mother. If the mother is too punitive ‘the child may hold back his faeces and become constipated. If this mode of reaction generalizes to other ways of behaving the child will develop a retentive character’. A stressful event in childhood can also cause a child to regress to an earlier developmental phase where he remains during adulthood if his circumstances do not change (25).

Treppie theorizes that ‘what goes in, must come out. And what won’t come out of one end has to come out of the other end’ (T: 445). In other words, what does not emerge from his anus, must emerge from his mouth. Treppie’s constipation can be described as the physical sign of his repressed rage that finds expression in his stories, jokes, puns and the traps he sets for Lambert. Lambert admiringly thinks that ‘Treppie doesn’t have to lay a finger on a person to fix him. He just does it through the air. He can make people feel so small it’s like they aren’t wearing pants anymore, otherwise they lose their cool so badly they walk around for days in a sweat’ (T: 222). Treppie’s rage thus starts with the hiding Old Pop gives him when he is eight years old. The real culprits are Pop (twenty-two years old), and to a degree Mol (twelve years old), who both remain silent and let Treppie shoulder the blame. Treppie thus became a scapegoat, like the biblical goat that took away the sins of the ancient Israelites. In *Leviticus 16:21*, God tells Aaron that he must lay both hands upon the head of a live goat and confess over it all the errors and sins of the sons of Israel. He commands him to put these sins upon the head of the goat, and send the goat away into the wilderness. The scapegoat allows the evil of the many to be transferred to one, who then bears the brunt of the suffering, as in Treppie’s case.

5.4 Philosophical issues

Treppie resents Old Pop’s actions and as a result, Mol knows that there is one word that one must never say in front of Treppie; ‘should’ (behoort). ‘It was like someone had poured turpentine onto his tail’ (T: 379). In the *Oxford Advanced Learner’s Dictionary*, it is stated that ‘should’ is used to ‘indicate what is right or wrong, appropriate or not

appropriate in the circumstances'. In other words, 'should' conveys a moral and prescriptive connotation that can be associated with blame. Mol avoids the word 'fault' because *she* associates it with blame. Treppie says: 'Fuck *should!* When you die, you die ... You don't owe anyone any *shoulds* 'cause you never ordered it. You never asked to be born, nor to live all the days of your life in this furnace pit' (T: 379):

And he was sure Pop knew all the other names for that pit. Arse-end deep-end, furnace-pit, hell-hole, long drop, Treppie said, hauling out all the names for holes that he knew, and he said the Benades were sitting in the lot of them. That was the one thing. And the other thing was it wasn't their fault (T: 379–80).

Treppie states that the Benades are not to blame for their circumstances and thus raises the spectre of determinism and free will. According to Magee, Kant believes that human beings do have a free will and that it is demonstrable. He finds that our 'free acts of will take place not in the phenomenal world' but in 'the noumenal world'. He understands moral concepts such as '*good*', '*ought*' (should) and '*right*' as empirical facts recognized by societies. We hold 'moral convictions about what is good (or not)', and 'what we ought or ought not to do'. Kant (in Magee) states that for 'these concepts to have any content at all, and for our moral convictions to have any meaning ... at all, it must at least sometimes be the case that we have a choice whether to do – or not to do something'. If we can *never* choose, 'it is simply false ever to say that I ought to do, or not do, anything, because I never have any choice in the matter' (26).

Kant (in Magee) argues that if we never have a choice, morality becomes an empty illusion and all 'moral utterances' 'meaningless'. The vocabulary of 'praise and blame', 'approval and disapproval' then 'needs to be expunged from our language and our thoughts ... It would be wrong of us to say that they ought not to have done it, because they would have had no choice' (27). There would be no point in Treppie's complaining that Old Pop had beaten him, because by Treppie's own reasoning it would have been impossible for Old Pop to do otherwise. Treppie takes umbrage when anybody says 'should' because this implies that he had an option to change his past if only he had the will. 'Should' implies that Treppie is the master of his universe but refuses to accept the responsibility of making choices and suffering the consequences. Pop thinks that 'Treppie has the character. He just lacks the will' (T: 450). Shouler

writes that *metaphysical compatibilism* embraces ‘both the determinist view that all actions and events are caused and the notion of human responsibility’ (28). Life is both determined and free. Treppie’s *angst* stems from the fact that he never made a choice.

Another philosophical issue present in *Triomf* is existentialism. Seeing oneself as a helpless victim trapped in a ridiculous life is a reflection of existentialism and a reference to the theatre of the absurd. As Mol watches an angry Treppie approach the car, she echoes the first line of Samuel Beckett’s play, *Waiting for Godot* (1956):

Estragon: (giving up again). Nothing to be done (29).

Mol: Nothing to be done (T: 13). Mol: Niks aan te doen nie (TA: 12).

In *Waiting for Godot*, free will does not exist. Beckett (in Birkett) denotes the ‘human being as split’. On the one hand the subject ‘I’ exists and ‘dominates the action’, while on the other Estragon and Vladimir, like the Benades, are passive and ‘subject-ed, depending for (their) whole existence on other agents and higher authorities’. Beckett (in Birkett) also sees subjects as ‘subject-ed to language’. People do not speak to ‘express’ themselves; ‘when we speak, we simply give back learned language. Our sense of self is structured, constituted and invented by language. We are the speech we learn from our mothers, our families and our culture’ (30). This implies that when nations (Afrikaners) are confronted with new situations they lack the necessary discourse to express their experiences in this new situation, as Treppie demonstrates when he is speechless after the peace march. He is unable to express his feelings about the love and acceptance he experiences during the march. This is why the Benades fall back on the racist discourse of the Old South Africa. Treppie takes a tentative step towards a new discourse when he says after the election ‘that they should never again say the word “kaffir”’ (T: 471).

Religious existentialists such as Karl Jaspers and Paul Tillich sought Christian solutions to problems of existence, while atheist existentialists such as Sartre, Merleau-Ponty and Albert Camus saw humans as inhabiting a world recovering from ‘the death of God’. Existentialism perceives ‘the primary fact of the human being’ not as some ‘abstract notion of intrinsic properties’, but as the ‘experience of finding oneself alone in a

godless cosmos' (31). Treppie is one such lost soul because he regards God as kicking up molehills with his back paws, leaving man desolate (T: 457):

Out of chaos and meaninglessness man must wrench free authentic existence, to find relief from contingency and absurdity. Because he is free of all determinations, natural and supernatural, man must assume responsibility for his being ... Existentialism is inseparable from the heroic vocabulary of *authenticity*, *commitment*, *engagement* and *responsibility* (32).

Although existentialism is inseparable from the heroic vocabulary of 'authenticity', 'commitment', 'engagement' and 'responsibility', the words must not be at odds with the reality of the individual. If they are, the person leads an inauthentic, static existence which leads to existential anxiety. Apartheid has inscribed itself within the borders of a single, static, universal metanarrative, which limits creativity and leads to existential anxiety because it is administered through force and laws, making it difficult for an individual to lead an authentic life unless he chooses to oppose the static authority and suffer the punitive consequences. Nealon (in Connor) demonstrates this stasis when he quotes from *Waiting for Godot*:

Estragon: Let's go.
Vladimir: We can't.
Estragon: Why not?
Vladimir: We're waiting for Godot (33)

Estragon and Vladimir, like the nationalist Afrikaners, are unable to follow a different direction because they are attempting to 'recuperate a transcendent principle' (a static grand narrative) in order to 'give meaning' to their lives. Treppie is aware of the inauthentic existence he leads, and so he deconstructs the world around him through language games to open up a new route. Nealon (in Connor) infers that modernism has based itself on metaphysical systems such as 'Platonism, the Christian God, the Hegelian dialectic of spirit, transcendent subjectivity or the hermeneutics of meaning'. These grand narratives have fractured, giving way to 'a postmodern society which is characterized by incredulity toward both metanarratives and legitimation within them' (34). Frederic Jameson writes in his foreword to Jean-Francois Lyotard's *The Postmodern Condition* (1979) that the static possibilities offered by French structuralism have in recent years been corrected and augmented:

by a return to pragmatics, to the analysis of language situations and games, and of language itself as an unstable exchange between its speakers, whose utterances are now seen less as a process of the transmission of information or messages, or in terms of some network of signs or even signifying systems, than as ... the '*taking of tricks*', the trumping of a communicational adversary, an essentially conflictual relationship between *tricksters* – and not as a well-regulated ... 'passing of tokens from hand to hand' (35). (my emphasis)

Treppie's language games and stories undermine the grand narratives of the Afrikaners, which allows for a corresponding expansion of what can be thought or written, as Mol reflects, 'Sometimes there's truth in Treppie's stories' (T: 466). Nealon (in Connor) states that it is 'this *affirmation* of a noncentred world, this *rejection* of the grand narratives, this *celebration* of play and language games that separates the postmodern from the modern' (36).

5.5 Wallpaper

It is the narrow clinging to grand narratives, Treppie hates. He names the lies used to preserve grand narratives like that of 'Christian national ideology' – 'wallpaper' (37). Treppie degrades Malan's speech in 1948 as wallpaper, 'Another Great Trek story', with Malan croaking like a 'flat-mouthed old toad in a hat about the election' and how his "'Purged" National Party, was depending on everyone to bring the Great Trek to its natural "conclusion"' (T: 324). Many postmodern theorists argue that society is 'incoherent and that no single perspective can grasp the complexity and fluidity of current conditions ... society has fragmented into so many conflicting knowledges, identities, needs and views that it is not possible nor desirable to see the human race as one big family' (38). In 1948, the Nationalist Party spoke for many people but as the postmodern world encroached upon South Africa through mass media and changing international trends, people increasingly became aware of the inadequacies of one metanarrative to represent the diversity of people in South Africa, which can now be described as a postmodern society. As a postmodern novel, *Triomf* echoes these diverse voices through the naming of historical figures, political parties and various meetings between the Benades and members of other racial groups. Willie Burger sees Treppie's 'efforts to tear down the wall paper ... in Nietzschean terms as resistance to Apollonian

veils ... in order to expose Dionysian chaos' (39). Burger mentions other terms found in *Triomf* that function like 'wallpaper', namely perspective, poems and songs, newspaper stories, life support system, bubbles, whitewash, Triomf (suburb), television programs, painting without end, history and religion. I would like to add romances, advertisements, films, security fencing, photos, roses, political speeches and the drinking of Klipdrift. Burger declares that these terms are used to refer to the unwillingness and inability of people to face reality (40).

In *Mythologies* (1972), Barthes objects to the way mass media constantly dresses up reality as 'natural' and not ideological. He regards myth as 'a type of speech', 'a system of communication' and 'a mode of signification', and 'since myth is a type of speech, everything can be a myth provided it is conveyed by a discourse' (41). Treppie knows that any event or object can become a myth or a symbol, especially if it is politically motivated. He calls these constructed myths 'wallpaper' or 'tapestries', 'stitched together with lovely words' (T: 327). Treppie is tired of the endless 'fucking with words', in which everything has a name which is actually something else's name. He warns that it's all in the mind (T: 327). For example apartheid is called freedom, while it is actually oppression. He also complains that the same old myths, stories and symbols are recycled and presented as new, while they are actually the same old rubbish, like the New National Party. When Lambert tells Treppie he is talking rubbish, Treppie tells him that everything is the opposite of what we think. He implies that myths, stories and language are all unreliable:

It's all in the mind and what's in the moon, die maan is 'n naam, lag is gal, our lord is 'n drol, net kak is all side same side (TA: 273).

It's all in the mind. And what's in a name? The moon is a sickle, a coin or a pickle, Teaching is cheating, God is a dog, just Eve is all side same side (T: 289).

Irrespective of their ancientness, Barthes writes, that there are no eternal myths 'for it is human history which converts reality into speech, and it alone rules the life and death of mythical language' (42). When Afrikaners feel politically threatened they revert back to the myths of the historical events with which they solidified their identity. Thus Malan refers to the rural Afrikaner's Trek to the cities as the New Great Trek. In Afrikaner mythology the Great Trek has become a *transcendental signifier* to which

Derrida (in Copley & Jansz) refers as ‘a comforting illusion’, a place where people mistakenly think that the flow of difference has halted and that they have finally reached a space where the ‘ultimate meaning’ resides (43). For Christians, heaven is such a place, and that is why Treppie undermines the very concept of heaven and hell. Hell he describes as a place where you only hear your mother tongue:

He said that’s why he wouldn’t mind if he didn’t go to heaven one day, ‘cause heaven was a place where everything was exactly the same as everything else ... It was just pure, undiluted, eternal truth, without words. That, he said, sounded terribly boring to him, in fact it sounded like hell itself (T: 340).

The illusion of the transcendental signifier is opposed by Derrida’s concept of *the trace* and *différance*. This means that signs are forever caught up in the ‘systematic play’ of differential relations with other signs (44), denying the possibility of single meanings.

Treppie’s hatred of wallpaper stems from a time when he still believed in wallpaper, when he looked at wallpaper and saw ‘trees and dams and bridges, bunnies jumping on green grass and ducks and things. And blue hills in the distance’ (T: 91). That was before he understood that all the National Party promised was a mock paradise. Mol relates that Treppie was very excited when they started flattening Sophiatown because he thought that Triomf was the place where the Benades were going to get rich. He said that here the Benades might finally triumph over their circumstances. After Lambert burns the fridges, Treppie becomes quiet. He now refers to Triomf as a place where hope dies and nothing triumphs.

Treppie’s deconstructing activities and his age (sixty-six) associate him with the *Sestigers*, a literary movement of Afrikaans writers which included Jan Rabie, Etienne le Roux and André Brink. They grew weary of slavishly following the dictates of the Nationalist Party and started to dissect and deconstruct the idealized image of the Afrikaner. The *Sestigers* exposed the false myths (wallpaper) promoted by the government, and were influenced by new styles of writing that came from outside South Africa. Burger regards the term ‘wallpaper’ as a ‘central metaphor for the idea that language, narratives, ideologies and religion ... are all lies’ (45), used to promote false images of Afrikaners. Writers were kept in line through censorship laws and

intimidation. Anything *volksvreemd* (alien) was regarded as stemming from the devil or as being part of a Communist plot. That is why Treppie is connected with the devil. His tail-twitching Rabelaisian humour, profane language, undermining political and religious comments, and his incestuous, anal sex life mark him as a post-apartheid character. *Sewe dae by die Silberstein's* (1962) by Etienne le Roux demonstrates the moral upheaval that was caused by a book which represented an alternative view of Afrikaners. When it received the Herzog prize, Professor A .B. du Preez stated in a radio interview:

En ek wil nou vir u sê dat die besware gekom het vanuit die hoogste kringe van ons volkslewe ... Ek wil vir u sê ek weet nie van 'n beter propagandamiddel wat die weg voorberei en 'n teelaarde skep vir die kommunisme as juis hierdie boek nie (46).

Derrida (in Wood) regards literature as 'a modern invention' inscribed in society, which in principle secures 'its *right to say everything*'. Literature's destiny is thus tied 'to the space of democratic freedom', which translates into 'freedom of the press' and 'freedom of speech'. Derrida feels that there can be 'no democracy without literature; no literature without democracy'. One cannot divide the one from the other. 'And each time that a literary work is censured, democracy is in danger' (47).

In discussing the role of stories, wallpaper and reality in the daily life of people, the inadequacy of the language available to express the complexities of life becomes obvious. Van Niekerk avers that language can only produce a mirage of reality that functions as compensatory illusions and metaphysical playthings for people trapped in a fleeting, indefinable and chaotic reality (48). Treppie describes words (the names of things), as 'legion as the Gadarene swine' that 'all fall down in droves into that steep place, one on top of the other ... Not worth the breath it takes to utter them, never mind the paper they're written on' (T: 327). The Gadarene swine were scapegoats. Jesus sent the devils out of a Gadarene man into the swine and 'they ran violently down a steep place into the lake, and were choked' (*Luke 8:33*). Words are seen as metaphorical scapegoats, so that words and works of literature are blamed for what they reveal. Treppie describes words that do not usually rhyme, but are still forced together, as 'poetic licence'. Although Treppie does not approve of poetic licence, he uses

metaphorical language in his poem, to communicate feelings that he is unable to express in direct speech. The poem is titled 'THIS IS NOT WALLPAPER' to emphasize its sincerity and desire to reflect a kind of 'truth', demonstrating that words are all that is available to express the myths of everyday life. It is superficially about spring at Westdene Dam, but he is attempting to express his sense of wonder at the feelings of love and acceptance that he experiences during the peace march. Most of the poem is dedicated to spring, while the last two lines reflect Treppie's elation; 'and, not least, at last there is peace' (T: 303).

Willie Burger views Treppie's role in *Triomf*, as exposing hidden realities (49). This intimates that Treppie exists in an ordered world that he tries to re-define. But as a trickster, Treppie should rather be described as being trapped between two worlds. In *Die mugu* (1959) by Etienne le Roux, the *mugu*-world of Gysbrecht Edelhart is described as the world-of-order, as opposed to the world-of-anti-order occupied by outsiders like ducktails, Rastafarians and blacks. Le Roux describes 'mugu' as a ducktail word for 'square'. Order is thus *mugu*. However even when existing in a world of anti-order, a certain order always develops (50), as in the case of the untrue Benade myths that structure the Benade world. Man is thus always in danger of becoming *mugu*. Treppie attempts to destroy his world by becoming *mugu* and so gain access into the ordered world so that he can undermine it. An ordered world threatens his liminal existence as a trickster, because tricksters appear when the ordered community becomes obsolete and loses its binding myths.

5.6 Conclusion: The saving perspective

Like Zarathustra in Nietzsche's *Also Sprach Zarathustra*, Treppie uses language to destroy the order around him. Mol comments that Treppie's favourite word is 'perspective'. Van Niekerk finds that people refer to reality in terms of 'perspective' and 'interpretation' (51). Treppie describes the perspective that enables man or woman to keep his or her head above water, as the 'saving perspective'. People need myths and stories to interpret their world. *Triomf* exposes a paradox inherent in the existence of humanity. In order to survive, humanity needs wallpaper, that is, mediated truths or

outright lies. When wallpaper becomes too decorative and inauthentic, deconstruction takes place spontaneously from inside society and is mirrored in literature and other arts as well as in political opposition. The process of deconstruction is always opposed because it leads to change and the loss of comforting illusions. In *Middlemarch* (1871), George Eliot warns against the loss of wallpaper:

If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence. As it is, the quickest of us walk about well wadded with stupidity (52).

Myths and wallpaper are an influential part of life, which should not be destroyed unthinkingly and yet cannot be accepted unquestioning.

Although existentialism stresses man's need for self-actualisation and maintains that a person can never be understood on the basis of, Freudian drives and traumatic pasts, Treppie still emerges as being steeped in existential anguish and trapped in Freudian constipation. He refers to the cyclic process of deconstruction when he declares that after watching the Old South Africa go down the drain, he cannot bear to see the New South Africa die too (T: 444). It is in the nature of governments to rise and fall and to construct wallpaper that will in turn be deconstructed:

All your previous life has been only a waiting to become king; now you are king; you only have to reign. And what is reigning if not this long wait? Waiting for the moment when you will be deposed, when you will have to take leave of the throne, the scepter, the crown, and your head (53).

The archetype of the trickster is said to appear in times of crises. Another archetype that reflects the ills of society is the monster, which leads this discussion to Lambert, the monster of *Triomf*.

CHAPTER 6

THE SINS OF THE FATHERS: LAMBERT

And what was I? Of my creation and creator I was absolutely ignorant; but I knew that I possessed no money, no friends, no kind of property. I was, besides, endued with a figure hideously deformed and loathsome ... Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned? *Frankenstein* (1)

Now he sees his large knees, his hollow shins, his knobbly, swollen, monster-ankles, his skew, monster-feet, and his monster-toes. Ten of them! All different shapes and sizes. Dog-toenails! He feels his face. A monster. A devil-monster. No wonder! No fucken wonder he's such a fuck-up ... It's all in the family! *Triomf*: 463

What an appalling human tragedy apartheid has been. The Afrikaners' Frankenstein: their own creation has degenerated into a monster which now threatens to destroy them (2)

6.1 Introduction

Moored in the mists of time, the mythical image of the monster is born from the fabric woven out of the immemorial past and the avant-garde present. Often an embodiment of societal repression, the appearance of the monster leads to deconstruction because it is a reflection of the ills of society and often signifies unwanted change. 'Extreme, fantastical, and insubstantial as they are, they [monsters] materialise real desires and fears, and embody meaning at a deep psychic level' (3). As the monster in *Triomf*, Lambert is the symbolic product of the incestuous policies of the National Party. As a child born out of an *incestuous* union, he is situated in the Oedipus complex, and will be discussed within psychoanalytical, apocalyptic and mythical terms as the hero of *Triomf*, whose existence cruelly and consistently erodes heroes and the myths that maintain them. Marina Warner perceives that the emergence of monsters is 'intrinsic to at least one kind of basic mythological story – the story of origins' (4). The appearance of Lambert in South African literature forces Afrikaners to re-evaluate their origins in

order to understand the devolutionary process that took place in their society, and which gave birth to Lambertus Benade. The text continually links Lambert to the election that takes place the day after his fortieth birthday, denoting him as the fruit emanating from ‘the forty lost years’ (5) of apartheid.

Forty is a biblical number associated with ancient and mythical events. The duration of Noah’s flood was forty days, and the Jews wandered in the wilderness for forty years as punishment for rejecting the Promised Land. Lambert’s age, forty, is symbolic as it is the ‘number of waiting, of preparation, of testing and of punishment’, and marks the ‘completion of a cycle’ that ends in a ‘radical change’ (6). In *Triomf* the completed cycle is the end of apartheid which led to the first democratic election. On the day of the election, Lambert discovers his monstrous origins so that he, like Frankenstein’s monster and the post-election Afrikaners, has to ask himself, ‘What did this mean? Who was I? What was I? Whence did I come? What was my destination?’ (7).

Warner proposes Mary Shelley’s *Frankenstein* (1818) as the book that offers the best representation of monsters’ double presence. On one level they are an emanation of ‘ourselves’ but on another they are perceived as alien, abominable and separate. ‘Shelley grasped the likelihood that a man might make a monster in his own image and then prove incapable of taking responsibility for him’ (8). Boshoff (quoted in O’Meara) depicts apartheid as an ‘era of lost opportunities’ in which Afrikaners rarely confronted the implications of their situation of co-existence with others (9). The Nationalist Party’s concept of apartheid also inaugurated ‘a new breed of monster, who isn’t ultimately alien, but my brother, my self’ (10).

The presence of monsters also indicates ‘the beginning of nations, of cities’ as when Cadmus sows the Dragon’s (monster) teeth to build and people Thebes (11). *Triomf* is already changing to make place for the return of Sophiatown, as seen when Mol looks at her new black neighbours that are living across the road and the mealies they are growing on the pavement where the ‘dilly dykes’ used to plant their sweetpeas (T: 472).

6.2 The disintegration of the subject

As the fruit of his father's loins, Lambert represents the future of the nation. But like the Martha Street house, he is already showing signs of decay and disintegration. In Freudian dream theory the symbol for the whole human body is a *house* (12). The Benade house reflects the splintering of the past through its loose floor blocks, leaking roof and shattered mirrors. In the context of *Triomf* the house represents Lambert, the Benades, the Afrikaners, the National Party and the Old South Africa because they are all physical, political and metaphorical bodies. The crumbling house is a metaphor for failed myths and deconstructed truths that can no longer prop up Afrikaner nationalism.

Lambert's physical deterioration is a postmodern demonstration that the male, centred, unified subject 'cannot remain whole and is constantly splitting' (13). Marshall avers that 'although we can never speak of a time in the history of "man" without speaking of a subject, not until Descartes do we begin to speak of that human subject which we take for granted today'. That is the subject who searches for certainty and Reason and who becomes the source of knowledge and of truth. This resulted in the concept of the 'normal' subject, which implies a male 'European, propertied, Christian individual' and excludes women, children and those without property. The twentieth century subject believes that there is *society*, which gives us facts, and the *individual* who utilizes science and reason 'to make sense' of these facts. 'This dualism underlies all humanist social sciences', which perceive the individual as the agent of all social phenomena and knowledge (14). The view of the unified subject is however, questioned by modern theorists.

The National Party consisted of Cartesian males, of whom Lambert is a parody. He is a propertied, white male – because he will inherit the house after Mol and Treppie die – and vaguely Christian, as mockingly implied by the visits of the Witnesses on Sundays. Lambert's location in the Oedipus complex connects him to the theories of Freud, who initiated the discourse of the decentring of the subject. Freud understood the conscious mind as not in control of itself, but influenced by unconscious mechanisms that contribute to behaviour. The subject can thus no longer be described, as a being of

‘rational consciousness and self-mastery’, since dreams – ‘the most irrational of events’ – now become the ‘key’ to the subject (15).

In Salman Rushdie’s *Midnight’s children* (1995) (in Hutcheon), Saleem Sinai describes the body as homogeneous: ‘Invisible, a one-piece suit, a sacred temple if you will. It is important to preserve this wholeness’ (16). Hutcheon writes that although Saleem strives towards ‘wholeness’ his body ‘literally’ starts splitting. He loses a ‘piece of his scalp’ with some hair attached, the top third of his middle finger and his skin begins to ‘crack like the land of India during periods of drought’. The unified male subject is thus literally split to demonstrate that he is a construction (17). Saleem’s body reflects the political events in India, since he was born at the precise instant of India’s independence. He sees himself as ‘handcuffed to history, my destinies indissolubly chained to those of my country’ (18). Like Saleem, Lambert’s physical body also reflects political events as he suffers his first epileptic fit on Republic Day, 31 May 1961. This splintering of body and mind is a metaphorical sign of the political division in South Africa, because only a small section of the population celebrated Republic Day. Lambert loses the tips of some of his fingers, and is scorched by a welding iron. On the day of the election, when the Old South Africa officially dies, his mutilation is accelerated – he breaks his ankle, and later loses a foot as a result of his injury (T: 469).

The Cartesian subject is a logocentric concept that locates meaning in one place – in the father and in the phallus. In South African politics, the subject assigned to itself the paternalistic function of ruling the land. In this way the subject became a centre of authority, ‘a point of presence, a fixed origin ... [that] would limit what we might call the play of the structure’ (19). For Derrida, ‘play’ refers to an absence of rigidity and a deciphering of represented truths. A centre thus limits the play and promotes stagnation, or as Derrida says, ‘at the centre the permutation or the transformation of ... elements is forbidden’ (20). Melissa Steyn writes that it was difficult to undo the centre and learn to break the law of the father by standing ‘up to the men who, in my cultural background, were the seat of authority’ (21). Derrida does not claim that there is no centre, ‘The subject is absolutely indispensable. I don’t destroy the subject; I situate it’

(22). He (in Marshall) ‘situates the subject in *difference/différance*’ (23), which is a postmodern situation that recognises differences of race, gender, class and sexual orientation and implies diverse meanings instead of one universal truth. As a postmodern novel, *Triomf* challenges the traditional notion of the subject’s unity and the ‘totalizing power of narrative, of history, and of our notions of the subject’ (24).

Although Lambert is a decentred subject, he is not born out of a literary void but is an intertextual mirror image of past constructed subjects, and of the gaps and silences in Afrikaans literature. He is the end product of a political system that used literature to build nationalism so that the characters became increasingly constructed and eventually, literature that did not mirror that construction, was banned. The Afrikaans texts that are utilized as intertexts in *Triomf* include Joachim van Bruggen’s *Ampie: Die natuurkind* (1924), *Die sprinkaanbeampte van Sluis* (1933) and Etienne le Roux’s *Een vir Azazel* (1964). Some English texts that are echoed in *Triomf* and will be mentioned in this discussion are Mary Shelley’s *Frankenstein* (1818) and Peter Carey’s *The tax inspector* (1991) because Van Niekerk admits to being influenced by Carey (25). In order to add a deeper dimension to the characterization of Lambert, Van Niekerk creates a mythical substratum that is reminiscent of Etienne le Roux. She satirically uses the Arthurian Grail myths, hero myths, as well as those of Oedipus and Priapus. She also negates biblical myths, because they were used to uphold apartheid.

6.3 Ampie

Ampie is a spectral presence in *Triomf* against which Lambert’s moral deterioration is measured. When Lambert asks Treppie what a hillbilly is, Treppie replies that ‘hillbilly’ is English for ‘Ampie’ (T: 215–216):

Treppie said Ampie was a dirty oke with a rag-hat, stretched braces, velskoene and khaki pants that were too short for him. He was a bit slow in his top storey and spent his time sitting in a ditch, eating a tin of sardines and a tin of condensed milk while conversing with a donkey. And somehow, this oke was still a big hero. In the nineties, he said, an outsize dick hanging from fucked-up boxer shorts were the same as stretched braces and khaki pants that were too short ... And ... who screwed his own mother till she hopped instead of talking to donkeys (26).

Lambert and Ampie share many similarities. They are poor, white and mentally a little slow. Tant Grieta describes Ampie's toes as 'volstruistone' (ostrich toes) while Lambert looks at his 'skew monster-feet, and his monster-toes' (T: 463). They are both looking for a girlfriend, but only Ampie succeeds. Both mothers are portrayed as doltish, passive and 'over the hill' (T: 23). Lambert has sexual relations with his mother, while incest is a silence in Ampie, suggested in the terms Van Bruggen uses to describe Ampie's 'wrestling' with his mother. Ampie and Lambert both have a *mbira* (*trompie*) which they play tunelessly and have acquired with money that did not strictly belong to them. The characteristic that links them is their aggressiveness. Ampie's aggression is confined to thoughts, 'Hy voel lus om alles op aarde te takel en te breek' (27), while Lambert is described as looking 'like someone with a sledgehammer who wants to beat something to a pulp' (T: 128). Ampie and Lambert are both victims of poverty. But where Ampie is regarded as someone with possibilities, Lambert is doomed and unable to rise above his situation. However, Brink states that Ampie's character never deepens from 'a man' (*n mens*) to 'man' (*dié mens*) (28), while Lambert's mythical dimension allows one to see him as part of man's (*dié mens*) struggle to survive in a world beset by uncontrollable outside forces.

Ampie's donkey links Ampie, Lambert and Priapus because in mythology it is a beast known for its sexual prowess and is 'the symbol of sexual organs' (29). Priapus is famous for his gargantuan erections, and as he stealthily prepares to enter the sleeping nymph Lotis, an ass brays and disturbs the sleepers (Naiads) in the grove. As the nymph flees in terror, Priapus stands in the moonlight 'ready to enter the lists of love' and to his mortification, everybody laughs at him (30). Like Priapus, Lambert also has erections that evoke horror and laughter. Treppie remarks that Lambert has a 'piel soos 'n dinosaur' (TA: 199) (a dick like a dinosaur) (T: 214). From a feminist point of view, van Niekerk satirizes male virility because in Lambert's case 'size' does not count.

6.4 The Lacanian phallus and the mirror phase

Lambert's male organ is a Lacanian phallus, which is not a biological concept but an emblematic signifier. Freud defines women in terms of 'lack' as they have no penis,

which confers on them an irreversible inferior status. However, Lacan (in Storey) feels that all humans are born 'lacking' and consequently spend their lives trying to overcome that condition. "Lack" is experienced in different ways and as different things, but it is always a non-representable expression of the fundamental condition of being human' (31). Lacan (in Storey) sees humans as 'driven by a desire to overcome the condition' of 'lack', as they come 'to believe that the union with the mother' represents a 'moment of plenitude, before we fall into "lack"'. This results in an unattainable, 'endless quest for an imagined moment of plenitude' (32). Lacan's theory is undercut in *Triomf* because Lambert's union with his mother does not lead to plenitude as he still experiences 'lack' and emptiness, which he tries to fill with 'displacement strategies' and 'substitute objects' (Mary) (33). Lacan postulates three stages of development: the mirror phase, the 'fort-da' game, and the 'Oedipus complex', and three orders that structure human existence, namely the imaginary, the symbolic and the real.

Lacan describes the mirror phase as an 'identification and transformation' that takes place in the individual when he assumes an image and establishes a relation between himself (*Innenwelt*) and his reality (*Umwelt*). This takes place between the ages of 6 months and 18 months when the child recognizes his own image in the mirror, setting into motion the formation of the 'I'. The child experiences the relation between his own body and the persons and things that surround him (34). Lambert's insistence on a bathroom mirror is symbolic of his identity crisis. The child identifies with an image of what it will become, but that 'image is illusory' because it is 'a form of misrecognition', since the mirror is the reflection and not the real thing. The mirror phase is associated with the 'threatening fantasy of the fragmented body, which expresses the fear that the unity perceived in the mirror will disintegrate or be torn apart' (35), as happens to Lambert.

When the child looks in the mirror it identifies with a 'specular image', which 'inaugurates the series of identifications that will construct the ego', but is also 'an alienation'. The child thus enters the 'imaginary' in which 'self and other merge, and in

which identity is grounded in mere a semblance of unity' (36). Macey states that the imaginary is not a 'synonym' for imagination, 'it is the imaginary that frees the imagination and gives the psyche the experience of openness' (37) and artistic creation, as Lambert experiences when he paints. When Lambert enters the mirror phase, his reflection is distorted because his self-image is based on constructions, like the Republic Day saga and the Benade wedding story. He recognizes his false image and destroys the mirrors while longing for a true reflection. Lacan equates the formation of the 'I' as symbolized in dreams to a 'fortress' (an inner area), 'surrounded by rubbish-tips' (the outer area), 'representing two opposed fields where the subject flounders in quest for the lofty, remote inner castle' (the self) (38). This image may be used to illustrate Lambert's search for his identity. Lambert is surrounded by obscuring fortress-like structures (Fort Knox), and his own house is surrounded by rubbish, which he tries to eliminate through fire in order to establish a sense of identity.

The second stage of development is the 'fort-da' (gone-here) game which introduces the child into the world of language. Lacan (in Storey) writes that although this stage allows communication with others it also intensifies the experience of lack. Through language the child becomes a subject, 'subject in, subject of, and ultimately subjected to, language'. The subject is split because the 'I' that speaks is not the same as the 'I' that is spoken of. There is then 'no such thing as an essential self' because; it is 'in language that the sense of self always slips away' – 'fragile' and 'fragmented'. The third stage of development is the 'Oedipus complex' which allows the child to move from the 'imaginary to the symbolic', 'moving from one signifier to another', fuelled by the desire to search for 'plenitude' and the 'mother's body' (39). The splintered Lacanian subject is the opposite of the dualistic Cartesian subject. The image of the splintered subject comes to represent the Afrikaner's identity crisis.

Macey writes that the idea of the symbolic order forms the 'cornerstone' of Lacan's psychoanalytic theory. He is influenced by Lévi-Strauss, who argues that 'any culture can be seen as a set of symbolic structures such as the rules governing kinship ... language and art'. Lacan (in Macey) now regards the 'Oedipus complex as a process

which imposes symbolic structures on sexuality and allows the subject to emerge' when the Name of the Father disrupts the incestuous relationship the child tries to have with the mother, so that a legitimate line of descent can be established (40). In *Triomf*, the Name of the Father does not negate the incestuous relationship, and culture does not override nature. Nature becomes deformed and no line of descent is imminent. The Oedipus complex teaches the child that there can be no direct access to reality, and that 'he is severed from his mother's body' and banished from the imaginary into the 'empty' world of language, 'always beyond the reach of signification, always outside the symbolic order'. Lambert's desire for a single meaningful truth is continually undercut as desire springs from the continuous movement of one signifier to the next, in an endless search for meaning (41).

Lacan (in Macey) defines the phallus as 'a privileged signifier which facilitates the articulation of desire ... and as the symbol of sexual difference itself. The phallus is the object of the mother's desire, and the child [Lambert] identifies with it in an attempt' to fulfil its own and the mother's desire. 'The subject's insertion into language and the symbolic is a form of castration which obliges the child to recognize that it cannot possess the phallus because it is not an attribute of an individual, but a symbol. It is the symbol of sexual difference in that there is no corresponding female symbol or signifier; both male and female subjects are constituted with reference to it' (42). Another symbolic event in the life of the child is the experience of birth.

6.5 Birth

Another monster that appears in Afrikaans literature is found in Etienne le Roux's *Een vir Azazel* (1964), namely Adam Kadmon Silberstein. Lambert's birth is a reflection of Adam Kadmon Silberstein's birth, because Kadmon Silberstein was also a monster. In Kabbalah, Adam Kadmon is perceived as the archetypal man. I mention Adam Kadmon, because in the Kabbalistic tradition each individual in the world is considered part of the original Adam, which according to Kurzweil means that 'each person is a tiny spark of a soul, and the human family together constitutes one great soul, the soul of Adam'. (43). This undermines the ideology of apartheid that attempts to separate and divide the

different races of humanity. It also makes a judgmental reader aware that all people are created by God to live in a world shared by humanity, and that Lambert is part of that humanity. As a fifteen pound baby, Kadmon Silberstein tears his mother open and is, like Lambert, a 'whopper' (T: 28). In *Een vir Azazel* by Etienne le Roux, Dr. Johns describes his birth: 'Hy het soos 'n tier na die lig gekom en haar verskeur' (44). A difficult birth can be ascribed to the child's unwillingness to leave the womb. Otto Rank (in Mullahy) regards physical birth as the 'biggest trauma' man can experience. The child's severance from the mother's body, results in 'primal anxiety' that resides in the 'deepest Unconscious'. Rank records the sexual act as the 'final substitution' for the reunion with the mother and a 'symbolic return to the womb as a partial gratification of the primal wish'. The female partner becomes a 'surrogate mother', 'lover' and 'wife' (45). Lambert's attempt to replace his mother with Mary is a failure. The birth of Oedipus was also a traumatic event because as a baby his ankles were pierced and bound, and he was exposed to die, since it was foretold that he would murder his father.

Freud employs the noun 'phallus' to refer to 'the ancient symbol of royal power' (46). The story of Oedipus is concerned with ancient royal power because the Labdacis to which Oedipus belonged were a great Theban dynasty (47). Lambert's association with the Oedipus complex is a confirmation of his unavoidable destiny. His mother initiates the incestuous relationship when Lambert is three years old, by rubbing 'his little thingy for him' (T: 41) when he becomes unmanageable, and later he possibly murders his probable father. He is also connected to Oedipus with his lame ankles and weak feet. Lévi-Strauss (in Leach) shows how the names of the Labdacis reflect their physical state: Labdakos (lame), Laios (left-sided) and Oedipus (swollen foot) (48). Lambert's name also reflects his 'lameness' because in Afrikaans *lam* means both 'lame' and 'lamb', an ironic reference to the Holy Lamb. The story of Oedipus allows the reader to interpret Lambert as the innocent victim of Fate, or the bellicose culprit who gets what he deserves.

Diel (in Chevalier & Gheerbrant) regards the cutting of Oedipus' tendons as symbolizing a 'lessening of the resources of his soul, a handicap to the psyche', which

marks the hero throughout his life. The foot is an 'image' and reflection of the soul, so that a person's walk reflects his psyche. Oedipus is the symbol of the person who 'overcompensates for his inferiority (his wounded soul) by actively seeking a domineering superiority', which in turn leads to his inner defeat. The foot has phallic connotations so that the loss of his foot symbolises the loss of Lambert's sexual relationship with his mother. It is the precursor of Lambert's death because it is a symbol of power, which is lost when movement stops. Diel writes that the Oedipus legend contains another symbol, namely the narrow gorge in which Laios was killed "Like all other cavities (dragon's cave, Hell ...), a sunken road is a symbol of the subconscious', and as such it stands for the 'conflict which tears the soul of the handicapped' (49). The Oedipus legend is thus also connected to Lambert through the pit (cavity) that he digs under his den.

6.6 The mirror

The fracturing of the subject and the beginning of self-knowledge start with the mirror. Warner regards Ovid's story of Narcissus as the inauguration 'of a lasting enigma about self-knowledge' (50). Ampie experiences the estranging effect of the mirror when he finds himself in an inverted world, or as Warner puts it: 'the image in the glass offers me an image, but only by estranging me from my body: I see myself outside myself, as if someone else' (51). Ampie rejects the mirror as a 'mal gemors wat met 'n mens die spot dryf' (52). Lambert, immersed in NP discourse, still regards the normal family as one of the pillars of Afrikaner nationalism. A 'normal' family consists of those who live in a clean house and have a bathroom mirror. The ownership of a bathroom mirror thus becomes interlaced with the Afrikaner's political survival.

If a mirror image can confer normality, the absence of a reflection must lead to a dark awareness that something is wrong, as Jonathan Harker finds when he comes to realize that Dracula has no mirror image (53). The mirror's doubled image is a reminder of 'mortality' and 'immortality' since it provides 'an image of the body that survives on the other side' and conjures up 'that body's future condition as a spirit' (54). Afrikaners fear a loss of identity and language. This is concomitant with what Arata (in Parkin-

Gounelas) describes as ‘the late-Victorian fear of reverse colonization’ (55) as expressed in *Dracula*, whereby ‘declining powers are overtaken by retrograde forces’ which Parkin-Gounelas sees as ‘vampire engulfs empire’ (56). It is the fear of the dilution of the purity of the race, chutnification, hybridisation, bastardization or the stupefication of the nation. This fear is satirized by the portrayal of the dim Benades who are contrasted with their Voortrekker forebears. In *Ampie*, Booyesen thinks that there are hundreds of Ampies (and Lamberts) walking around that still have the blue blood of the Voortrekkers flowing through their veins (57). It is Dracula’s foul breath that alerts Jonathan Harker to his host’s link with ‘earlier, more primal forms’ and made him feel nauseous and ‘shudder’ with horror (58). The Benades all reek, so that one can say that the miasma that surrounds them is a reflection of their primeval origins.

Lambert’s regressive behaviour is especially noticeable on a Saturday night when he stands on crates to peep at the neighbours. He lusts after the girls dressing in their bedrooms and gazes at the people in Fort Knox, watching as the man furtively caresses the girl in the bikini. Lambert’s gaze confirms Mulvey’s (in Aaron) vision of the sexual gaze as ‘male, as desire-laden and as heterosexual’ (59). In constructed narrative cinema the woman is the ‘image’ and the male ‘the bearer of the look’, as in Lambert’s video *Raiders of the lost Ark*. Aaron writes:

The man has the mission, the woman is the tempting distraction. He drives the narrative, she stills it. He has depth, she is surface. This fundamental disparity along the plane of gender and agency consolidates classical cinema’s re-creation of the ‘sexual imbalance’ of wider society. In other words, cinema merely replicates broader inequities. More importantly, however, this fundamental disparity ... is a self-perpetuating or self-regulating system. An ideological homeostasis, it operates through and depends upon, the psychological processes of subject formation and fortification played out in, and through film. In underlying the two forms of visual pleasure, these processes – *the mirror stage and fetishism* – must, according to Mulvey, now be read as patriarchal (60). (my emphasis)

Frankenstein’s monster also gazes through a chink in the wall at his neighbours. As he is learning their language and customs he realizes all that he is missing – companionship, family, status and sex. Like Lambert, he is searching for a female mate and deceives himself that he is so charming that the girl will forget his deficiencies: ‘I

persuaded myself that when they should become acquainted with my admiration of their virtues, they would compassionate me, and overlook my personal deformity' (61).

6.7 The hero

Despite his handicaps, Treppie still describes Ampie ironically as a 'hero'. Although Lambert at first appears to be an anti-hero, he too is a hero. He is the new Afrikaans hero represented in literature: parodied, debunked, handicapped, deformed, failed and mythical. Johl (in Cloete) describes the anti-hero as small, unimportant and accepting of failure. He experiences life as a victim and finds society to be a threatening and subjugating organization. An example of an anti-hero in Afrikaans literature is that of Le Roux's *Die mugu* (1959) (62). Warner views mythical heroes as present at all levels of society, especially in popular culture and mass media; but in modern society there is a trend toward defining the mythical hero in terms of physical strength and 'sexualised signs of potency' rather than in terms of 'verbal' or 'mental agility' (63). So that one could say that heroes are becoming stronger and duller. According to Warner 'popular culture teems with monsters' like 'robots', 'cyborgs' 'aliens' and 'vampires' which all need heroes to oppose them (64). Lambert functions as both hero and monster, and *Triomf* can thus be said to feature hero myths and myths of origin. This is in line with Warner's feeling that within 'today's myths of human nature, the warrior and the wild creature, the child and the beast don't stand at opposite ends, but are intertwined, continuous, inseparable' (65). Sven Armens sees the hero's authority as not based on his 'absolute power', but on his "'divine" actions, his capacity to bring rain, (or) cure sick cattle' (66). Lambert bases his heroism on his ability to fix things: 'He, Lambert knows what he is talking about when it comes to machines ... He knows how to make them work' (T: 33). He echoes Lambertus Bredenhand, a widower with four children, in *Die sprinkaanbeampte van Sluis* (1933) who continually declares:

Dit neem my 'n paar minute om die slag te leer; maar ek is 'n wonderlike man, die begaafdheid het ek nou eenmaal gekry om met enige stuk gereedskap op die aarde te kan werk ... Ek bedoel die handigheid, en vir my twee hande staan niks verkeerd nie (67).

Both Lamberts strive to 'fix things' because they wish to be judged as worthy men (68). But their intentions are undermined by the gap that exists between their image of

themselves and how others perceive them. Both Lamberts feel misunderstood. The lesbians will not let Lambert service their Volkswagen and Dirkie, oom Karel Coetsee's daughter, refuses to accept the horny, old Lambertus Bredenhand as a suitor. When Lambert Benade says 'Sy twee hande staan vir niks verkeerd nie' (T: 199), van Niekerk parodies Lambert Bredenhand, because the reader is reminded of Lambert's favourite activity – masturbation. Van Niekerk undermines patriarchy and the literature of the 1920s and 1930s where the Afrikaans hero was constructed and co-opted as part of Afrikaner nationalism's political journey on its way to apartheid.

The myths of Afrikaner nationalism rest on the stories of heroes and their brave deeds that at times, attain mythical proportions. Lambert is the new Afrikaans literary hero and to my mind, Van Niekerk undermines the whole concept of the mythical hero and his quest, satirically and hilariously, as will be demonstrated in this discussion. As a hero with a mission, Lambert cherishes three hopes: 1. that he will have sex with a woman that is not his mother, in this case Mary, 2. that Mary will return in the future as a permanent girlfriend or even wife, 3. and that Martha Street will then become a decent house (T: 372). Lambert says that he wants 'to face the New South Africa like a decent man, with a good woman on his arm' (T: 244). Even though Lambert *knew* 'his girl' would be a prostitute, he thought of her in terms of a blonde goddess that would miraculously love him.

Lambert can be irreverently discussed in terms of Campbell's monomyth that reflects the latter's belief in a universal mythology. The monomyth is in effect 'a *metamyth*, a philosophical reading of the unity of humankind's spiritual history, the Story beyond the story, a universal quest for self-transformation' (69). In the foreword to *The hero's journey* (2003), Cousineau describes the hero's journey as a 'symbol that binds ... two distant ideas', namely 'the spiritual quest of the ancients with the modern search for identity' (70), which are both present in the characterization of Lambert. Campbell regards the standard path of the mythological adventure of the hero as a magnification of the formula represented in the rites of passage. Rites of passage transport people 'across those difficult thresholds of transformation that demand a change in the patterns

not only of conscious but also of unconscious life' (71). Although Lambert's rite of passage (fridge exam) is parodied, it still follows the Campbell formula: separation-initiation-return, which Campbell names 'the nuclear unit of the monomyth':

A hero ventures forth from the world of the common day into a region of *supernatural wonder*: *fabulous forces* are there encountered and a *decisive victory* is won: the hero comes back from this *mysterious adventure* with the power to *bestow boons on his fellow man* (72). (my emphasis)

Lambert's heroic adventure of 'self-transformation' starts when he walks up Martha Street to the Martindale dump. The dump is an area of *supernatural wonder* filled with other-worldly noise, dust and rubbish. In this Netherworld, he encounters *fabulous forces* in the form of Sonnyboy who offers him some Coke and dagga. Appearing out of the dust and smoke, Sonnyboy is a postmodern figure who drifts across the borders of diverse identities. His reflector shades heighten his Other-worldliness. Around his ankle he wears a string of red, green and yellow beads, so that Lambert thinks that he is almost ANC or almost Inkatha, and that he looks like a Xhosa or a coloured. Lambert wins a *decisive victory* because he trades fifty rand and the Spur vouchers for a gun, bullets, binoculars and a *mbira*. He returns from his *mysterious adventure* and now he has the power to *bestow boons on his fellow man* because with the gun he patrols Triomf at night. Campbell avers that the 'ultimate adventure' of the hero takes place when all the obstacles are eliminated. This event is the 'mystical marriage' (sexual union) with the 'Queen Goddess of the World' (73). Lambert makes a list of the obstacles that have to be eliminated before his *mystical marriage*, or sexual union with the goddess (Mary, from Cleopatra's Classy Creole Queens, T: 392), can take place.

Some of the tasks on the list include putting up the postbox, cleaning the house, and buying a bathroom mirror and underpants. Before Mary arrives, Lambert thinks that the smell in the house is gone and he is ready for his adventure – meeting the goddess. The goddess has both benign and malignant qualities. Campbell describes the benign aspect of the goddess as the 'incarnation of the promise of perfection' and 'the soul's assurance that, at the conclusion of its exile in a world of organized inadequacies, the bliss that once was known will be known again' (74). The goddess fulfils a physical

longing and a spiritual need. Lambert imagines her as standing in the door with blond curls to her shoulders, wearing a pink petticoat, with make-up and high-heels. Although Mary is cloaked in 'queenly' discourse she is a coloured prostitute. Her name associates her satirically with the Holy Virgin and the Lamb. She comes from a brothel named Cleopatra's, which allies her with Egyptian royalty and so reflects her role as Lambert's Queen Goddess.

The malignant aspect of the goddess makes meeting her perilous because she is connected to the 'forbidden mother' of the Oedipus complex, whose presence indicates 'dangerous desire'. In her injurious form she is also at the root of the 'chaste and terrible' goddess Diana who changes Actaeon into a stag, so that his hunting dogs tear him to pieces, after he chances to see her bathing (75). When Treppie brings Mary to Lambert's room he refers to the dangers of Lambert's situation when he sings (after trumpeting through his hand): 'Triomf, Triomf, the time is ripe and here comes the *stag* over the hills!' (T: 392) (my emphasis). Lambert's assignation with Mary exposes the malignant aspect of the goddess as she lays bare the vulnerabilities that Lambert has tried to ignore. She becomes the mirror he so assiduously avoids. After he says, 'I scheme you can maar try for white any time' (T: 404), Mary tells him that he is not even white but a 'backward piece of low-class shit' and 'useless fucken white trash'. Lambert and Ampie measure their worth in racist discourse, which is rampant in *plaasromans*, as they regard themselves as 'better' than blacks, not because of their abilities, but because of their white skins.

Treppie refers to Lambert as the *Knight of Triomf*, which links him to the *heroes* of the Round Table and the Quest for the Holy Grail. This shows how myth and ritual are embedded in literature. The Grail is a sign of wholeness and achievement, and part of a mythical feast that is accompanied by the exquisite smell of food and drink (76), and is regarded as a Christian vessel (77). Jessie Weston also describes the Grail as a 'mysterious and undescribed Food-providing object' or the Dish from which Christ and his disciples ate the Paschal Lamb at the Last Supper (78). For Lambert's parodied grail feast of chips and dips, Mol fetches her *Holy Vessels* from the sideboard that she

inherited from Old Mol: two thick wine glasses, two fat brandy glasses and plates and bowls of old cream china ‘with a red stag in the middle, jumping among pine trees across mountains with white snow’ (T: 369). The red stag serves as a reminder to the reader of the unfortunate fate of Actaeon. The antlers are also associated with the ‘Tree of Life’, ‘fecundity’, ‘growth and rebirth’, all denied to Lambert (79). Lambert’s quest to leave his sinful state is associated with the mysteries of both physical and spiritual birth and death (80), and his failure to overcome his circumstances dooms him to decay, as seen in the amputation of his foot.

In *Triomf* feasts and food production play an important role in the development of the characters, as their informal meals together reflect moments of harmony in the novel. After the peace march, they go on a picnic at Westdene dam with fresh bread, Bokkie viennas, oranges, a litre of Coke and coconut macaroons. Mol happily thinks, ‘Oh yes, the Benades have their moments’ (T: 301). Keller proclaims the ‘culinary’ as ‘highly suggestive of abstract cultural processes, such as class, race, gender, ethnicity, history, politics, geography, aesthetics, spirituality, and nationality’. He also believes that food can reflect more ‘subjective conditions’ such as ‘obsession’ (Lambert’s stew), ‘depression’ (polony), ‘elation’ (Pop’s mangoes), ‘carnal desire’ (lesbian fruit salad) and ‘love’ (oranges) (81). He describes the ‘experience of taste as social or collective’, as the eater evaluates his or her ‘dining experience in accordance with the perceptions of others’ (82). Thus, Lambert compares the neighbour’s food (steak and salads) with his own polony on bread meals, and experiences the disjunctions of his own family life.

6.8 The archetype of rebirth

Lambert’s *quest* motif in *Triomf* associates him with the archetype of rebirth, which he refers to when he declares that he does not believe in resurrection (T: 5). Jung names five types of rebirth: namely ‘metempsychosis’ (the transmigration of souls), ‘reincarnation’ (previous existences), ‘resurrection’ (the re-establishment of human existence after death), ‘rebirth’ (improvement brought about by magical means) and ‘transformation’ (indirect rebirth) (83). Lambert is associated with transformation (indirect rebirth). Transformation does not occur ‘directly, by passing through death,

but indirectly by participating in a process of transformation', a ritual or a rite of passage, which is 'conceived as taking place outside the individual' (84).

The ritual Lambert goes through is the fridge exam, which is the equivalent of Ampie's catechism, which he must complete before he can marry Annekie. After this ritual Lambert receives the fridge book (the family Bible) and Treppie's tools. His prize for completing the ritual is sex with the goddess (Mary). Treppie also decides that it was 'now time for him to inherit the secrets of the fathers, so he could seek his own salvation with open eyes like a man' (T: 444). Treppie prepares the way by leaving the sideboard keys where Lambert can find them. It leads to the opening of a container that is forbidden, 'like the Ark of the Covenant' (T: 454) or Pandora's box. Out of this action, damaging knowledge will emerge that cannot be 'not known' ever again. Lambert knows that if he discovers what is in the sideboard he will have to carry it through the backstreets 'on his shoulders in Triomf, for the rest of his life' (T: 455).

Lambert's failure to be reborn and the consequences he suffers as a result serve as a warning that after the ritual of the election, there must be change. In *The tax inspector* (1991), Benny Catchprice says 'I cannot be what I am' (85). His unsuccessful attempts to change lead to his death. Benny's words lie at the heart of the identity crisis of the Afrikaners – because *they cannot be what they are*. They must change their racist bias and re-examine past myths in order to understand the implications of Ampie's replacement by Lambert as archetype in the Afrikaner collective unconscious. In order to do that the ideas (or in Triomf 'rubbish') of the past that clutter the present must be re-assessed and modified or discarded.

6.9 Rubbish

In *Triomf*, rubbish clutters the collective unconscious of the Afrikaner, as evinced by the Benades who live surrounded by material, spiritual and political rubbish that hampers their economical, emotional and physical development and well-being. Rubbish, rubble and excrement (shit) are recurring motifs in the text, and are mentioned in every chapter. Treppie alludes to Triomf as Shitfontein or Crapville (T: 114). *Triomf*

starts with the 'kaffir-rubbish' that Lambert digs out of his pit. The pit from which the rubbish emerges represents the hole in the NPs ideological stories because it exposes a smirched past that refuses to be hidden. People are also designated as 'rubbish'. Treppie describes the Benades as 'common rubbish living their common lives' (T: 441), Mary refers to Lambert as 'useless fucken white trash' (T: 405) while the neighbours refer to him as 'the fucken rubbish' (T: 110). Lambert himself, refers to the people who live on the other side of Ontdekker's as 'riff-raff and scum' (T: 272).

The Benades live surrounded by rubbish, rubble and old cars, or as Treppie says 'they just muddle through the rubble' (T: 175). Lambert's room resembles a rubbish dump as it is full of old magazines, NP pamphlets, crates full of empty Coke bottles, loose spanners, pieces of exhaust pipe, hubcaps, flypapers, old calendars and two broken fridges. Treppie refers to the National Party as a 'filthy lot' (T: 57), 'one great fucken scrap-yard', that tries to sell people 'wagonload[s] of shit' (T: 143) and that re-cycles the same old political rubbish under a new name (T: 325). The Benades are knee-deep in the shit and 'sinking fast' (T: 277). They continually accuse each other of talking rubbish or shit, while Treppie sees daily life as 'shit-stirring' (T: 321). The degenerative effect of all this rubbish is reflected in the smell of decay and putrefication that surround the country, the city and the Benades. In nature, the situation in *Triomf*, is underlined by the many references to creatures that swarm, like 'the termites that come pouring out of their holes after the rain ... the rats that are breeding like mad in the drains' (T: 279), the cockroaches that scuttle in the kitchen, the ants and the mice in the house and the bees that 'clogged in a black swarm' (T: 131) around Lambert's head.

According to Douglas (in White) swarming creatures are a sign of 'the unbridled force of chaos' and are seen as abominations because swarming is 'characteristic of parasitic and carrion-feeding worms and insects ... associated with ... death and putrefication, with the processes by which an integral being is reduced to nothingness' (86). Rubbish and swarming are thus signs of chaos and nothingness, which threaten to throw the ordered society into mayhem. In modern society swarming is represented by the 'buzzing metropolis' to which Mol listens as the big lorries on both sides of Ontdekkers

‘change gears, roaring and snorting’ (T: 194) and ‘the cancers that swarm through our bodies’, like Old Mol’s tuberculosis that swarmed through her lungs (87).

White avers that the ‘ideological domestication of chaos’ is reflected in how a society deals with rubbish or ‘matter that is out of place’. Under ‘matter’ is included unwanted rubbish, people (barbarian hordes) and ‘troubling ambiguities’. He regards the ‘exaggerating of differences’ as the ‘ideal way to create order’ (88). In the case of Sophiatown, the government removed the people (rubbish) forcefully and tried to eliminate all signs of their existence by flattening the buildings and replacing them with new ones filled with white people. As Lambert digs up the past he demonstrates how difficult it is to rid oneself of rubbish that refuses to disappear and whose existence undermines the existing order. White writes that ideological dirt transgresses boundaries ‘to slip between the cracks to contaminate the heart of the system’ (89).

Lambert wants a different life, and as the hero of *Triomf* it is his function to get rid of the old rubbish that clutters his life, so that he can start anew. Lambert wants everything to work, like cars, fridges and lawnmowers; ‘if everything was nice and tidy; if all the rubbish got cleared up; then he schemes, maybe his girl will want to come back again’ (T: 207). He says:

I want nothing to do with rubbish. Rubbish must burn! Time is short!
Fucken rubbish must fucken burn. It must burn! (T: 237).

Lambert understands that it is the rubbish of the past, which influences his present.

Kutek (in Cristopher & Solomon) states that even ‘today, with the availability of scientific culture, fire arguable remains ... the principle agent of transformation’, while its ‘actual and symbolic’ characteristic can be approximated to ‘the swarm’, in the sense that it is ‘limitless’, ‘thing-like’, ‘all-consuming’ and ‘destructive’. Yet when mobilized ‘it symbolizes all that gives warmth to our sense of well-being’. Kutek regards fire as the main source of ‘divinity for primitive man’ (90). Lambert is unable to harness the positive aspects of the fire because of his past and his physical, mental and emotional limitations, so that he causes destruction instead of transformation. In the New South Africa many Afrikaners will be similarly handicapped by racism.

Another aspect of rubbish in *Triomf* is sin, which is regarded as ‘dirty’ and causes the sinner to be sent to hell instead of the New Jerusalem, with its walls of jasper and streets of gold. Lambert (and on occasion Treppie) visits rubbish dumps. Hell can be defined as the rubbish dump of heaven, because that is where trashy sinners are sent, since they do not qualify to enter the pearly gates of heaven. The reader has to enjoy the satire contained in Old Pop’s suicide note when he writes that he hopes to be reunited with them one day in the New Jerusalem (T: 463). One can thus state that rubbish, sin and hell are all connected. As rubbish clutters the world, so sin clutters the soul.

Haggith reveals that ‘the image of hell as a burning waste pit for derelict souls comes from an actual garbage dump in Jerusalem’ named Gehenna and translated as ‘hell’ in the New Testament. Gehenna was situated at the ‘edge of a real valley at the south end of real Jerusalem’, where ‘human waste’ and animal carcasses were cast out of the city and burnt. Because this ‘smouldering, stinking pit was familiar to all in Jerusalem, it became a fitting symbol for Jesus to use in conveying the concept of eternal death for the wicked’ and it is the *wicked* who according to *Psalms 9:17* that ‘shall be turned into hell’ (91). The Martindale dump in *Triomf* can be equated with Gehenna, because it is a stinking pit, full of rotten food, radios, shoes and even entire fridges. There are container-lorries that roar and blow, belching pitch-black smoke while the people on the back shout and scream (T: 223), strengthening the hellish image. There are also marginal people like Lambert and Sonnyboy. The existence of the Martindale dump demonstrates the impossibility of getting rid of rubbish and its ambiguous influences.

6.10 Conclusion: the coming of angels

Lambert’s infernal setting is also reflected in his paintings, which link him to *Revelation*. Pop looks at the images of the insects painted on the wall, and thinks them deformed (T: 243), like Lambert. They are reminiscent of the four beasts in *Revelation 4:6–8*, with their numerous heads, wings, bodies and eyes. The number seven in *Revelation* symbolises wholeness, ‘the dynamic perfection of a complete cycle’. Superbee’s seven legs on each side connect Lambert’s paintings with the visions in *Revelation*, with its ‘seven churches, seven stars, seven spirits of God, seven seals, seven trumpets, seven thunders, seven heads, seven plagues, seven cups and seven

kings' (92). In numerology, Lambert's name significantly adds up to the number seven (93). Seven is also a symbol of uncertainty because it 'indicates the passing of the known to the unknown' and marks the end of one cycle so that another can begin (94). It can be interpreted as a reference to the political turning point in South Africa since *Triomf* is set in the last seven months of the Old South Africa, from the end of September 1993 to the end of April 1994.

In the Bible, important events were preceded by visits from angels who acted as intermediaries between God and the world. Hence, angels came to Sodom to warn Lot of its destruction (*Genesis 19:1*). The destruction of the Benades, the National Party and the Old South Africa, is also preceded by a visit from an angel, 'a little Satan bitch from Star Wars' (T: 37). During an epileptic fit Lambert sees the Jehovah's Witness angel with her tattered curtain wings and her seven stars, flying 'without moving like a vampire' (T: 37). Lambert falls down 'as dead', like the apostle John when he sees the first being in *Revelation 1: 17*. Mol imagines Pop as residing in the stars, flying *among the angels*, while Lambert remains behind to pay for *the sins of the fathers*, whose iniquity will be visited upon the children, and upon the children's children, unto the third, and to the fourth generation (*Exodus 34: 7*) (my emphasis). The next chapter will discuss the Benades as representatives of the Afrikaner nation, the *seeds* that are as numerous as the *stars* in heaven as promised by Abraham.

CHAPTER 7

‘SAAI DIE WAATLEMOEN’: THE BENADES

As I was undressing Maria, the Provost Marshall banged on the door. He'd come to tell me that the Sergeant-at-Arms, Jackson Dieselgat, had just been caught behind the western rampart copulating with one of the Company's prize watermelons ... 'Would you like me to throw the watermelon away?' I thought for a moment. 'No,' I said. 'There's bound to be an English or Portuguese ship in here one of these days whining for provisions. We'll tell them it got dropped on a marlin spike' (1).

Die groot oorsaak van die Groot Trek was iets van *binne* die groep – 'n *nasionale bewuswording*, wat meer as 'n eeu tevore reeds aan die groei gegaan het op die vrugbare bodem van Suid-Afrika ... In hierdie nasionale bewuswording was daar 'n besef dat die Afrikanerdom nie 'n toevallige verskynsel is nie maar 'n volk met 'n Godgegewe taak: handhawing en uitbreiding van die Christelike beskawing in Afrika (2).

7.1 Origins

Lambert encapsulates the origins, history and discords of the Afrikaner nation when, spray can in hand, he draws Africa and South Africa on his bedroom wall. He paints Cape Point and Table Mountain, and on top of Table Mountain he draws his postbox next to Harry *die Strandloper*. On the other side of Table Mountain stands Jan van Riebeeck, with a bottle of Klipdrift in his hand and a pink feather in his hat, while Harry holds a bottle of Coke (T: 165). Lambert's montage contains all the elements of the historical origins of the Afrikaner in the Cape, namely Jan van Riebeeck (whites) and Harry the Strandloper (others). He displays how histories are interlaced, because over the picture of South Africa and Africa he paints his own house, so that Cape Point is at the bottom of the driveway. This chapter will show how racial conflicts continued to shape South Africa's and the Afrikaner's histories, and how the National Party's attempts to resolve these conflicts through oppression, the manipulation of historical events and archetypal myths managed to produce the insular Benades.

Kannemeyer states that everything we know about the Afrikaans language and its literature can be traced to the arrival of the Dutch at the Cape on 6 April 1652. The

earliest literature written on South African soil is the official *Daghregister* (Journal) of Jan van Riebeeck, the first Dutch Commander of the Cape (3). On 5 April 1652 van Riebeeck wrote:

Omtrent 5 glasen in de namiddaghwacht sage wij, Gode loff, 't land van Cabo de Boë Esperance, namentlijk den Tafelbergh O. ende O. ten Z. omtrent 15 à 16 mijlen van ons...(4).

On 6 April 1652 the *Drommedaris* and the *Goede Hoop* arrived in Table Bay, followed later by the *Reijger*. On anchoring van Riebeeck sent his skipper De Coinck and six soldiers to fetch the post on the land (5).

Lambert's postbox represents the earliest function of the Cape as a post office. From around 1620, it was customary for callers at the Cape to bury despatches under large stone slabs near the shore, upon which they engraved particulars of the name of the ship and captain, where from, where bound, and the date of arrival and departure so that a homeward vessel could convey these messages to their destination (6). In this way Lambert's postbox is connected to the early origins of South Africa, and the fortunes and misfortunes of the postbox reflect the successful and unsuccessful attempts of the Afrikaner to build a nation and triumph in Africa. Fixing the postbox and mending the country is an ongoing activity in *Triomf*, as is reflected in the historical and political references throughout the text.

Harry *die Strandloper* (real name Autshumato) was van Riebeeck's interpreter who provided advice on Khoikhoi politics. He lived on Robben Island and ran a 'post office' for the English sailors and other nationalities that passed by on the way to India (7). Lambert sketch of Harry, next to his postbox, symbolically represents the origins of racism and discord in South Africa. The racial tensions present in South African history are already reflected in van Riebeeck's Journal. The Hottentots were reluctant traders, and started stealing cattle and plundering the homes of the frontiersmen. In order to protect the Castle from vandalism, van Riebeeck erected a palisade, eight feet high, from the mouth of the Salt River along the banks of the Liesbeek towards Wynberg. He also planted a bitter almond hedge that is still visible today (8). The image of the

almond fence continues in *Triomf* as can be seen in the descriptions of the fencing around Fort Knox and Mr Cochrane's razor wire fences that reflect the worsening security situation and the division between the races.

7.2 Racism

The division between the races in South Africa became associated with the Afrikaner nation, which is not a monolithic concept, but it is interpreted as such, since white South Africans, especially Afrikaners became known for their racist attitudes. Racism can be defined as 'a dislike or hatred or fear of people belonging to races other than one's own, often wedded to the conviction that some races are fundamentally superior to others'. There are different forms of racism, ranging from those rooted in the individual personality, to cultural and institutional racism. Apartheid is regarded as institutionalised racism where domestic, social and political relations were explicitly structured around race criteria (9). Derrida sees apartheid as the unique appellation for the ultimate racism in the world, the last of many – 'the oldest and the youngest' (10).

Derrida acknowledges that although racial segregation did not wait for the name *apartheid* to come along, South Africa advocated '*the separate development of each race in the geographic zone assigned to it*' shortly after the Second World War, when *all* forms of racism on the face of the earth were condemned (11). Racial purity (whiteness) was an important cornerstone of apartheid. The Nationalist government enforced segregation through a series of oppressive laws that affected the basic human rights of all the people. O'Meara states that at the end of World War II, South Africa basked in the golden glow of international approval and prestige, as its Prime Minister, Jan Smuts, drafted, wrote and signed the United Nations Charter: 'South Africans felt an almost American sense of boundless possibilities in 1945' (12). O'Meara laments that the 'golden glow' of unlimited possibilities would fade, as the country entered a period of over forty years as an international pariah because its government policies evoked international outrage so that the United Nations denounced South Africa for its crimes against humanity. Its downfall accelerated after the election of 26 May 1948, when the Nationalist Party won the election (13). In the democratic election of 27 April

1994, the Benade family are ironically described as the ‘foot-soldiers of the election’ (T: 136).

7.3 The family

In Afrikaner society the family is promoted as the cornerstone of the nation. This is a notion derided by Treppie when he comments at a mock wedding ceremony that the family is the cornerstone of the volk, and the near and distant family a stronghold of something else (T: 175). The family as an institution has become politicized and functions like an Althusserian ideological state apparatus. Althusser (in Macey) ‘stresses that repression alone cannot reproduce the existing social relations of production and that ideology also has a crucial role to play’ (14). The typical Afrikaner family, broadly speaking, was a unit that spoke Afrikaans, attended Afrikaans schools, belonged to the Dutch Reformed Church, voted for the National Party and supported a cultural organization like the *Broederbond* that promoted the interests of the Afrikaner.

In an individual’s daily personal and political life, Armens regards the family ‘as a specific point of reference ... which embodies procreation, nutrition and affection, or the lack of these’ (15). The family forms the very foundations of society. Bullock & Trombley describe the family as the bedrock of the normally functioning individual, providing him with the ‘family values’ necessary to function in society. But in recent years the nuclear family has also been acknowledged as the source of personal tensions and conflicts, often causing severely dysfunctional identities (16) that fail to integrate into society. They see the term *family values* as gaining currency since the 1980s, referring loosely ‘to a range of social, moral and implicitly political values’ said by conservatives to represent the essence of societal standards, which seem to be undermined by modernism, secularisation, and ‘the failure of liberals to defend moral values in the face of social change’. Family values are the ones implied by the Judaeo-Christian tradition which emphasizes ‘a two-parent, heterosexual family structure, an education that inculcates conformity to strong moral norms, and an ethic of personal responsibility within the authoritative framework of essentially patriarchal marriage’. Deviations in behaviour such as drug abuse, divorce, illegitimacy, incest,

homosexuality and economic disadvantages among blacks and others are ascribed to inferior family structures (17).

Armens interprets the term 'family' in two meaningful ways, namely that of the family of an individual's 'immediate experience' and that of the 'family of mankind sharing a common heritage of similar emotional experience. The manifestation of either (or a combination) in mythological figures or primordial images is said to arouse in people an awareness of an archetype' (18). In *Triomf* the family is shown to be a political tool so that it mirrors the ills of the dominant political party. The conclusion drawn from the portrayal of the family unit is that it is not an innocent institution but one that harbours covert ideological constructs.

When a mythological situation appears it is always characterized by a peculiar emotional intensity because it is recognized as 'typical': 'At such moments we are no longer individuals, but the race; the voice of all mankind resounds in us' (19). The archetypes that pertain to the discussion of the Benades include a complex mixture of family symbols of which the dominant is the archetype of the Physical Hearth. Armens defines this as the fire ('crude mass of burning sticks') around which the primitive family grouped itself, or the symbolic hearth of the modern family, which has its origins in this ancient group huddled around the ashes of the 'prehistoric *place of fire* in an attempt to protect themselves from a hostile sphere of cold and mystery'. The Physical Hearth suggests the contrasting roles of man (Hero, Hunter, Warrior), and woman (Great Mother) which have become blurred in modern society (20).

The archetype of the patriarch is represented by the symbol of the Sacred Fire. It is a symbolic or real fire lit on an altar (real or symbolic), in adulation of the patriarch. Armens mentions that the fire must remain pure and no *rubbish* may be burnt in it, as in Lambert's fires which undermine the patriarchal fire. The Physical Hearth and the Sacred Fire are closely connected. While the Hearth is associated with the nourishing, instinctual warmth of the Great Mother, the Sacred Fire encompasses the learned role of human fatherhood and is 'an authoritative formulation designed to create and

perpetuate an Ancestral House' (21). Erika Theron narrates how the *Ossewa Brandwag* used fire in a ceremony (27 February) to commemorate the victory of Majuba. Fires were lit on high lying areas all over the country. At a certain time, everybody had to remain quiet while staring into the fire for a few minutes (22). This can be seen as a manipulation of the archetype of the Sacred Fire. The other archetype annexed by the Nationalists to promote unity was that of the Great Mother who became the *Volksmoeder*, and is undermined in the character of Mol.

7.4 The *Volksmoeder*

In order to strengthen the symbol of the Sacred Fire, Armens states that the influence of the matriarch (Mol) must be devalued. This process involves the destruction of the matriarchal role in the Physical Hearth because her role of giving birth relegates the patriarch to a subordinate role within the Physical Hearth. The violation of the hearth involves two processes, 'a derogation of the value of the matriarchal role ... and a glorification of the patriarchal mode ... in which the Elders seek ... to solidify their customs by imbuing them with supposedly unbreakable religious, social and political sanctions. These sanctions are themselves patriarchal creations, and the mode becomes self-justifying, self-glorifying and self-perpetuating. The usurpation process then continues as an unabated and archetypal action just as long as it succeeds in subduing the unconscious, instinctual expressions of matriarchate' (23). Wilmot views the family as an ideological institution that maintains patriarchal repression because mores and values are taught in the 'normal' family environment (24).

In the 1930s women of the middle classes and worker classes, like the Garment workers (Old Mol), associated their own hardships with those of the *Voortrekker* women (25). Annemarie van Niekerk writes that there is a clear correlation between the growth of Afrikaner nationalism and the concept of *volkmoeiderskap* (26). A. P. van Rensburg describes women as the carriers of civilisation into the wilderness, the ones that kept the nation 'pure'. He stresses the Afrikaner woman's love of the nation, love of freedom, patriotism and her deep religiousness. She is the glue that keeps the nation together (27). Van Coller reflects that Mol, 'Like her mythological predecessors ... is

the fibre that bounds this family together, but ironically by engaging in sex with her brothers and son' (28). Annemarie van Niekerk does not regard the view of the woman as the brave cornerstone of the nation as a sign of freedom. She experiences the Afrikaner woman as being trapped in the ideal of '*volkmoederskap*', and idealised womanhood as being in service of the patriarchal nationhood ideal. She quotes E. Cloete, who writes that the primarily male constructed images of the Afrikaner woman served a specific political purpose, and that the Afrikaner woman's collaborative role in bringing this about should not be underestimated. Cloete (in A. van Niekerk) perceives the emotionally charged language used in the booklets during the opening of the *Vrouemonument* as not intended to add to the already impressive image of the Boer woman of the past, 'but to herd her legendary independence of spirit into the new *laager* of nationalism' (29). The political and cultural identity of the Afrikaner solidified during the 1930s. According to van der Westhuizen, the Anglo-Boer War (1899–1902) and the movement of Afrikaners to the cities prepared the ground for the development of an Afrikaner identity (30).

7.5 The Great Trek

The development of the Afrikaner identity is narrowly bound with one of the historical events that *Triomf* revisits, namely the centenary celebration of the Great Trek because it was an event used politically to promote Afrikaner nationalism. It is felt that there has never been a more visible expression of Afrikaner solidarity and patriotism than the symbolic ox-wagon trek of 1938, an event organized by Henning Klopper who was a founder member of the *Afrikaner Broederbond* (31). The two novels that demonstrate how the Great Trek was absorbed into literature, and how control was exercised over the literary image of the Afrikaner, are Francis Brett Young's *They seek a country* (1937) and Stuart Cloete's *Turning wheels* (1937). An admirer of Jan Smuts, Young's portrayal fulfilled the Afrikaner's vision of himself, while Cloete depicts a lustful patriarchal *Voortrekker* who shoots his son in order to marry his son's future wife. He then proceeds to lust after a beautiful coloured woman and has a child by her. Afrikaners were up in arms and Cloete's book was banned, and remained so until 1974

(32). This example demonstrates that the image of the Afrikaner was constructed to fit the representation promoted by Afrikaner nationalist ideals.

In his book *The Great Trek* (1934), Eric Walker describes trekking with wagons as one of the oldest human activities, and he regards The Great Trek as not ‘unique’ and ‘as far as numbers go’, not so great either. Walker says that ‘it was great because it was, and still is, the central event in the history of European man in southern Africa’ and as ‘a journey inspired by a very definite spirit and intention, ... it had lasting and widespread results’ (33). Afrikaners associate The Great Trek with the exodus of the Israelites from Egypt because they believed that God led them to a new promised land (Canaan). The myth still prevails in Afrikaner society. Treppie states when the Benades bought their house in Triomf that ‘the Red Sea parted before us’ (T: 5). In literature, the poem that best reflects the closed laager mentality that marked the Afrikaner identity, as portrayed in *Triomf*, is N. P van Wyk Louw’s *Raka*.

7.6 Raka

In *Digtors van Dertig* (1953), D. J. Opperman discusses *Raka* as the poem that represents to the reader the most elementary pattern of all civilizations for all time. In *Raka* he locates two opposing elements as always present in any civilization – on the one hand there is nature (Raka), and on the other, civilized man (Koki) (34).

Raka is described as a dancing, strong, black, dark beast, who wants to gain access to Koki’s *kraal*. He is a trickster who attempts to destroy the order within the *kraal*. At night, Raka is heard sniffing loudly at the thin poles of the gate. In contrast to Raka, Koki, the leader of the tribe, has noble shoulders, slender wrists and a shiny brown skin. As Koki watches Raka laughing and dancing ape-like in the grass, he became aware that he was at a barrier, restricted by something dark, dull and strong. Eventually Raka kills Koki and gains access to the *kraal* where nobody ever dared to close the gate against him again (35). This discussion (from Opperman) necessitates the use of the gender unfriendly term – *man* – meaning primordial man or woman, or the Afrikaans term *oermens*.

In *Raka*, nature includes the primordial forest (*oerwoud*), the beast (*die dier*) and primordial man (*oermens*). As *man* develops he separates himself from the forest by building a wall or a *kraal* that protects his civilization, tradition, language, laws and art. The leader (Koki) and the tribe maintain their civilization (or national identity), and are dependent on each other. The enemy is everything outside the wall, which includes the forest, the beast and the *man*. But there is also conflict inside the wall because civilized *man* carries the primordial impulses within. Between the leader and the group there is an ever-changing tension. When primordial *man* (*Raka*) arrives at the wall, he awakens the primordial instinct in man, woman and child. If the leader loses, the tribe again becomes a horde, civilization disappears, chaos erupts in the *kraal*, the wall loses its protective function, the gate remains open and all are once again – one (36). Afrikaners attempted in vain to sequester themselves in a *kraal* of apartheid. Van Niekerk (on second unnumbered page of English translation of *Triomf*) equates the process to removing the heat from inside a refrigerator or water from a leaky canoe. In a leaky canoe a sponge may be used to soak up the water and then held over the side and squeezed until the water is released overboard. This may be repeated as often as necessary to transfer water from the canoe into the lake.

Raka can be seen as the embodiment of Jung's archetype of the Shadow which is associated with the dark feelings within the psyche, like racism and its accompanying irrational fears. Morgan (in Christopher & Solomon) regards the Holocaust as a national Shadow projection focused on a perceived enemy. Morgan states that Jungians believe that 'between the conscious ego and the collective unconscious' lies the personal unconscious in which the Shadow abides, representing those aspects of the self that are unacceptable to the conscious ego and thus projected out of the ego onto others (37). Gross (in Christopher & Solomon) feels that in identifying the Shadow processes, Jung has elucidated our understanding of not only personal hatred, but also of the collective processes and acts of cruelty that have occurred during the twentieth century (38). The Benades demonstrate the static national identity that results from racism and the resulting Shadow projection. The birth of the New South Africa demonstrates the

impossibility of maintaining a static exclusive national identity and one of the tasks of the new democracy will be the building of a new multi-racial national identity.

Although a nation's identity is built on stories and myths emanating from the past, Norval (in Laclau) regards *all identities* as 'constituted through an *externalization* of the other via the drawing of political frontiers', and so believes that the positive characteristics of a national 'self' can only emerge if it is placed in opposition to an excluded other (39). In the future democracy this will be problematic, since the new national identity should be based on the inclusion of all 'others'. The exclusion of the other was facilitated through the NP government's manipulation of history through the glorification of the Afrikaner past and the suppression of 'other' histories. The process of forming a new national identity in South Africa must include a re-evaluation of old history and the writing of a new multi-racial inclusive history.

7.7 History

In the *New history of South Africa* (2007), Giliomee & Mbenga attempt to bring a more balanced view to the historiography of South Africa. In it they assert that history in South Africa did not start with the arrival of Jan van Riebeeck at the Cape, that the idea of the 'empty land' is a myth, and that whites did not necessarily enjoy the same claim to the land as the blacks (40).

As the end of an era approaches in *Triomf* and South Africa, people feel nostalgic about the past, and look backwards at their origins to savour the known and so attempt to understand the unknown future. In *Triomf* the stories are concerned with how everything began, from South Africa, to the Afrikaner, to the Benades and even the origins of Lambert, because Treppie says that to know about one's origins is a birthright. But all the stories the Benades narrate about themselves are lies, which forces one to ask to what extent the stories of the origins of the Afrikaner are lies. Giliomee & Mbenga point out that the well-known portraits of Jan and Maria van Riebeeck are in fact not the van Riebeecks, but the Vermuyden-Kettinghs, as is the face on the previous South African ten rand note (41). The silences and untruths that lurk in

the historical past betray history as a manipulated construct. In the historical literature of the past there is also a large discrepancy between what the Afrikaners wrote about themselves and what outsiders thought of them. For example, Paul Kruger was a *Dopper* (a member of the *Gereformeerde Kerk*) who was often admired for his steadfast religion. Yet Emma Ruterfoord, who married Andrew Murray's son, wrote that the *Doppers* were a sort of Quaker, but that unlike the Quakers they were dirty and untidy, because they thought too much regard for cleanliness betrayed a worldly mind:

The only people I don't like are the Doppers. They are really such a dirty obstinate race. They won't buy merino sheep because their forefathers did not have them ... They won't have a lame man for a predikant because the priests were to be without blemish. They are the strangest of mortals, many of them very religious, but prejudiced & ignorant to a degree (42).

The ambiguity of the Afrikaner identity is thus reflected in literature. Norval quotes Bauman (in Laclau) when she states that ambiguity originates in the 'failure of the naming or classifying function of language'. Bauman sees the ambiguous, as undermining the 'logic of identity', causing a crisis which Norval describes as 'a situation in which the *horror of indetermination* has manifested itself' and which opens up a space from which 'hegemonic re-articulation' is possible. 'It is from this space that the possibility of post-apartheid society will have to be articulated, and it is only to the extent that this articulation will take a form different from the logic characteristic of apartheid that we will be able to speak of a *post-apartheid settlement*' (43).

7.8 Conclusion

Thompson warns that if the mythology (I include stories, histories and identity) of a nation 'is bitter and humourless, if it dwells upon grievances, if it is taken too seriously, and if it is propagated by teachers and writers, then the national outlook is liable to become diseased' (44). The Benades are the fruit of the diseased national mythology that can no longer sustain the nation. In the last chapter, the future of South Africa as suggested in *Triomf* will be discussed.

CHAPTER 8

CONCLUSION: TO END WITHOUT AN ENDING (1)

Yes, it is true. The party of apartheid died this week. For the first time since 1915, the National Party will not have any representation in our national Parliament. All that will be left of the party – which in recent years has unsuccessfully tried to convince us to call it the “New” National Party – will be 80 forlorn and ineffective local councillors scattered around the country. They, too, are now waiting for the bell to toll on the night the results of the local government elections are announced next year – when they will either be without jobs, or join other parties. But, as of this week, the National Party is without influence in South African politics.

Sunday Times, 18 September 2005 (2)

South Africans of all colours celebrated the return of Sophiatown at this weekend. The Johannesburg working-class suburb in western Johannesburg became famous in 1955 when the area was renamed Triomf and the 65 000 black residents were forcibly removed by the white government ... It was in Kofifi, Sophiatown’s nickname, that South African international music stars such as trumpet maestro Hugh Masekela ... first made a name for themselves. On February 9 1956, apartheid police, armed with machineguns and truncheons, surrounded the vibrant multiracial Sophiatown before homes were bulldozed and people’s possessions loaded onto trucks, as part of the government’s policy of removing blacks from so-called white areas ... effectively wiping Sophiatown off the map. “We are here today to rename Triomf to Sophiatown,” said Johannesburg mayor Amos Masondo, as he unveiled a plaque bearing the original name. “There is no need to say how divisive the name Triomf has been to our nation,” Masondo told a crowd of 500 people, including many who had lived in the suburb before 1955.

Sowetan, 13 February 2006 (3)

8.1 Introduction

The origin of the Afrikaner is traced to the day Jan van Riebeeck arrived in Table Bay, white sails billowing in the wind. As Wonder Wall prepares to paint the house white on election day, Pop thinks that with all the bags, sails, sheets, flags and stuff stirring in the breeze, the house in Martha Street looks exactly like a ship lying ready to sail. ‘All is white. White for the crossing over’ (T: 452). Treppie jokes that the ship is on the way to a country where the citrons are still blossoming, but privately he muses that it (the house and the country) looks more like rescue workers at a disaster site than jasper

workers from the New Jerusalem (T: 449). In *Triomf*, the present mirrors the past because the Afrikaner symbolically disappears as he arrived – on a ship, with white sails billowing in the wind. *Triomf* originates in the society from which it emerged, and in that sense can be described as a mirror of events that occur within that society. However, a literary mirror does not represent a clear untroubled image, but rather the uneven reflection of an antique mirror, where some areas are clear, while others are liminal, opaque and mottled, a Baudrillardian simulation haunted by the ghosts of the past. The aim of this chapter is to consider certain points expressed in *Triomf* about the future of South Africa and the Afrikaner, and to look at how post-*Triomf* novels, articles and newspaper reports mirror and echo issues raised in *Triomf*. The issues under discussion will be: 1. Will the Afrikaner and Afrikaans survive under a democratic government? 2. What is the worst thing that could happen to South Africa and her people under the new democratic government? 3. Will the New South Africa prosper or decline like other African countries? 4. What options are open to Afrikaners in the future? 5. In conclusion, the symbols of hope that *Triomf* offers will be discussed.

8.2 Will the Afrikaner and Afrikaans survive under a democratic government?

The first issue concerns the future of the Afrikaner and Afrikaans. Can the Afrikaner and Afrikaans survive in a multiracial society, under a black government, where Afrikaans is one of eleven official languages? Or will Afrikaners – like stars – ‘dissolve in time. In light years. In space, like a Disprin in a glass of water’ (T: 128)? Since identities are constructs, the identity of the Afrikaner will be reconstructed because as a nation they are moving from an insular society to a democratic, postmodern society. This implies that Afrikaners will no longer be able to describe themselves as a *white* nation. The return of the poor Afrikaner will also influence the demographics of the Afrikaner. Van der Vyver (in *De Kat*) writes that there are around 400,000 white South Africans living under the bread line (4), many of whom are Afrikaners.

Although the Afrikaans language was discredited as a result of its association with Afrikaner nationalism and apartheid, Rossouw (in an interview with Leon de Kock), reasons that the genuine effort at reconciliation between white, coloured and black

speakers of the language has allowed Afrikaans to shed much of its apartheid political baggage. He regards Afrikaans as an emerging ‘rallying point’ and unifying force in communities that feel marginalized by post-apartheid South Africa (5). Many reporters and commentators promote the de-politicizing of the Afrikaans language, but Rossouw believes that language and politics cannot be separated. He states that the language would not be where it is today if political struggles were not part of its history. It was these struggles that gave a new sense of purpose to Afrikaners after the Anglo-Boer War. He believes that ‘no language can properly maintain itself in the era of English-driven globalization without some form of institutional protection’. The ‘current boom in Afrikaans culture and entertainment would not have been possible without the investments, official and monetary, of the previous generations’. Rossouw asks where the language will be in 20 years’ time without similar investment in the present (6). There is an ever-widening gulf between written and spoken Afrikaans because numerous young Afrikaners speak a vandalized, anglicised Afrikaans, peppering their sentences with words like ‘dis *amazing*’, ‘dit was *great*’ and other English and Afrikaans obscenities. One can speculate that Afrikaans will remain as a functioning language in South Africa, but it will not be used to denote race because its speakers consist of diverse nationalities. In conclusion, it may be said that Afrikaans is both maintained and subverted by Afrikaners, as in *Triomf* itself.

8.3 What is the worst thing that could happen to South Africa and its people under the new democratic government?

The second issue concerns the expressed and unexpressed fears of all the people of South Africa. Treppie asks Lambert about the single worst thing that could happen to Lambert Benade as a top fridge specialist – the thing that might mean the end of his whole story. ‘The thing that means everything will be for nothing’ (T: 342-4). Lambert arrives at the conclusion that the worst thing that could happen is that people will not keep their promises. South Africans have been promised a democracy, and the worst thing that could happen to the land and its people is the loss of free speech and democracy. Max du Preez writes that Western Powers often doubt African countries’ ability to run clean administrations and vibrant economies. This results in an inferiority

complex and anger with Western bigotry, so that everything African is defended blindly. Du Preez regards this as the reason why despots (like Mugabe) are treated by some as esteemed leaders. He believes that threats by union leaders and the ANC youth league to resort to violence convey the message to the world that Africans are unable to sustain a pluralistic democracy (7). Certain texts do reflect South African fears about the loss of freedom of speech and democracy. In *To the brink* (2008), Xolela Mangcu quotes from his own letter to Nelson Mandela and writes:

I hope this letter finds you well. I am not well. Tears come to my eyes as I read of the imminent arrest of *Sunday Times* editor Mondli Makhanya You see, Tata, the foundations of our democracy have never been shakier, the credibility of our justice system never more suspect, the institutions of state never more compromised and our public culture never more hateful as it is under your successor, Thabo Mbeki. He has single-handedly taken this country to its most dangerous and most perilous moment. He has become a god unto himself ... He fires, suspends and punishes those who stand in his way ... That is what dictatorial regimes do – isolate individuals and punish them in public in order to demonstrate that they will not tolerate dissent (8).

In the days of apartheid everything was reduced to race and the blackness or whiteness of people's skins. On the rise of an educated black middleclass, South Africans are no longer trapped in white/black binary oppositional thinking and they are more critical of black leadership, thinking beyond basic racialism and political morality.

After travelling through Africa, Sihle Khumalo in *Dark continent: my black arse* (2007) comments on how black African leaders fail their people by turning into dictators and running one party states. They allow their countries to deteriorate and leave their people to starve and live in dismal conditions. He states that even though the Boers treated their dogs better than Africans, it was sad for him to admit that without the Boers South Africa would not be boasting the strongest economy in Africa and a world-class infrastructure (9). Khumalo voices a worldwide perplexity when he questions why Africa, with so much abundance, is so abundantly poor. Van Niekerk is merciless in her deconstruction of the role white patriarchal leaders played in the loss of the Afrikaner's political power. Khumalo reiterates her criticism of patriarchy when he reaches the conclusion that Africa's wretchedness is a reflection of the quality of her black patriarchal leadership (10). Mondli Makhanya surmises that the sacred principle of not

speaking out against evil if it is perpetrated by Africans against fellow Africans is well entrenched and in order for Africa to move forward, this misplaced solidarity between leaders of the continent has to end (11).

For the first time Afrikaners and other white South Africans are part of a democracy, which they must strive to maintain if they are to survive. Afrikaners can no longer maintain their supremacy through the misuse of political power. They are now firstly South African and thus part of a multi-racial rainbow nation, secondly African, and lastly part of the Afrikaner nation. Robert Sobukwe (founding president of the PAC) regarded everybody who is prepared to accept democratic rule as African, in the sense that being an African is determined by a state of mind rather than skin colour (12).

Many commentators feel that the new African rainbow nation should be unified through an emphasis on sameness. Visker (in Rossouw) promotes a society of personal freedom and *unifying* public symbols, to work against hate and division in a community (13). Cornwell endorses the study of literature as promoting the self-awareness which is an important ingredient of unity and transformation. He believes that it is critical for nation building that each individual is aware of the extent to which his or her values and beliefs are historically and ideologically positioned (14). A step towards forming and melding a nation is not to attempt to overcome all differences and make everybody the same, but:

To recognize the otherness of others, which according to Levinas is the origin of the ethical and paradoxical foundation of true equity (15).

8.4 Will the New South Africa prosper or decline like other African countries?

The third issue concerns the future of the New South Africa. Treppie tells Pop that he has been forced to witness the old South Africa going down the drain and he cannot bear to see the new one dying on a *life-support system* while it handed out *golden handshakes* left, right and centre. Treppie regards a *life-support machine* as a lie against the truth of death (T: 444). He implies that the New South Africa is *wallpaper* since it will not survive a democracy because of corruption (*golden handshakes*). This is in line with his liminal trickster status which destroys order because he cannot exist in it.

While *Triomf* chronicles the death of the old myths, other texts have begun producing new myths. In *A change of tongue* (2003) Antjie Krog describes the euphoria that gripped South Africa in the early days when Nelson Mandela was released from prison:

It was almost dark when Mandela appears on the balcony. We sit in complete silence as the camera pans across a crowd that seems to go on forever ... The sea of people is alive with flags and banners. Then his time is here. He raises his fist and shouts, 'Amandla!' ... This is his voice ... I feel shivers down my spine ... But everybody in the room is already on their feet, roaring so loudly that the windows rattle, 'Ngawethu!' We yell with all our might towards this man, we sling our voices like cables, like streamers – to reach him, to touch him. The veins stand out on our throats. Our eyes are brimming as we take our first real sniff of freedom ... We are suddenly so utterly aware, and linked as we have never been linked before. Each one with every one. He is of us ... The man is free and a new time has dawned (16).

This excerpt demonstrates the euphoric feelings of hope and happiness felt by many people, black and white, during the first election. It shows the unifying power of Mandela, and in that fleeting moment Krog catches the mirror image of a united rainbow nation. In 2008 Mandela is celebrating his 90th birthday, and after fourteen years of democracy, the myth of the rainbow nation is tarnished, because promises were made and not kept.

In a newspaper article (2006), van der Westhuizen writes that during 1972 the Vorster regime was criticized by Marais Viljoen as being intolerant and cold, while the NPs were living a life of extreme luxury which caused them to regard themselves as exalted above the people (17). She feels that the same accusations were made against Mbeki and his inner circle. The accusations include the distance between the ordinary people and the leaders, the attitude of exaltedness, not being answerable to anyone, political decisions taken by a small elite group without consulting the rest of the ruling party, and economic advantages enjoyed by a few individuals against a background of state corruption. All of this, laments van der Westhuizen, sounds *so* dreadfully familiar. She asserts that the ANC is beginning to 'feel' just like the NP. Alongside the article a cartoon shows Mbeki looking into the mirror and seeing the reflection of John Vorster instead of his own (18). Mol also thinks that the ANC reminds her of the NP, but unlike

van der Westhuizen, she finds the similarity comforting because she vaguely supports the NP without considering the consequences of their policies.

In spite of Treppie's fears that South Africa will turn into a disaster site, the country has flourished economically. A sign of this economic growth is reflected in the number of dollar-millionaires present in South Africa. Klein describes a dollar-millionaire as someone who owns financial assets of R7.9 million or more, excluding property or collectibles, and mentions that the dollar-millionaires in South Africa number 55 000 (19). But along with the economic stability the government faces many problems, some traditional and some caused by the government itself. Some of these problems include crime, poverty, unemployment, land restitution, HIV/AIDS, murder, violence, deteriorating roads, an electricity crisis, uncontrolled illegal immigrants, a failing health system, corruption, poor municipal services and a poor education system.

While *Triomf* represents an uncomfortable mirror image for many Afrikaners, Eben Venter's post-*Triomf* text verbalizes all Treppie's and Lambert's fears. He expresses the Afrikaners' conscious and unconscious primordial fears, by producing a text where they have no power and eventually disappear from the land. In *Horrelpoot* (2007), Venter links intertextually with *Na die geliefde land* (1972) by Karel Schoeman, presenting a dystopic view of South Africa under the new democratic government. He portrays South Africans' most dreaded adversities in dismaying, believable images. Venter sketches a devastated country with no infrastructure, people dying of AIDS in their thousands, no food, no central government, no courts and Afrikaans reduced to a kitchen language as spoken by Marlouw's nephew Koert. When Marlouw reaches the old family farm given to the farm labourers before the family left for Australia, he finds the sheep sick, the windmills broken and the water resources at an end. The hypotext of *Horrelpoot* is Conrad's *The heart of darkness* (1899), imitating the journey into the inner destructive darkness which exists in all humanity. At the end Venter imagines an empty land, destroyed, but slowly recovering from the damage caused by the people it sustained, an Ur-land where nature resides:

Maar g'n mensespoor of mensestem ooit weer op daardie stuk aarde nie. Die

naam van die plaas ook al lank vergete. Bid jou aan: wind dwarsdeur die murasie van die opstal asof daar nooit 'n mens gewoon het nie (20).

8.5 What options are open to Afrikaners in the future?

Triomf suggests several options open to Afrikaners in the future. The first would be what Treppie describes as the Great North Plan (T: 59). In other words, leave the country. The second option is to remain like Treppie, who knows that he cannot 'fuck off from here ... He's just going to have to see this one through to the bitter end' (T: 446). South Africa can be described as the bitter end because it is the last prosperous bastion in Africa. It is also the bitter end in the sense that the failure to govern South Africa as a democratic, prosperous nation, thereby turning it into yet another African country from which people flee on boat or on foot, will lead to a reappraisal of the abilities of African leaders who currently blame the West for their problems. The third option is to stay and reach out to the people around one with small good deeds, as when Pop gives some money to the beggar, even though he himself does not possess much. Part of reaching out is also communicating without prejudice, as the people do during the peace march, which leads to Treppie composing a poem.

8.6 Symbols of hope in *Triomf*

Although the Benades represent the dying past, *Triomf* does contain some symbols of hope and renewal. The most obvious is the luscious watermelon vine that flourishes on the rubbish heap, in contrast to Treppie's description of Pop as 'A dead shoot' (T: 62). Treppie regards it as a miracle, since the seeds did not fall onto fertile soil. He says that watermelons are very grateful plants because 'they grew from fuck-all, anywhere, anytime' (T: 470-1). The watermelon demonstrates the eagerness and ability of the land and the people to flourish once the repressive regime disappears. The fig tree is another positive symbol because it bears late figs that look as if 'they'd been preserved in golden syrup as they hung there, so sweet, so sweet' (T: 446). In the Middle East the fig tree was an important source of food and was worshipped as the Tree of Life (21). In the Bible, a barren fig tree often prophesied the demise of Israel, while a fruit-bearing tree was a symbol of good things to come. In *Luke 21: 29-30*, Jesus says, 'Behold the fig tree, and all trees when they shoot forth, ye see and know of your own selves that

summer is now near at hand' (22). Treppie looks at the late figs with tears in his eyes because he knows that he will not be part of the prosperous future implied by the fecundity of the fig tree, and he experiences the loss that accompanies change.

The tree in *Triomf* that stands for 'cosmic unity, cyclic regeneration and constant, dynamic interchange between matter and spirit, earth and heaven' is the old oak tree that towers over Triomf. The tree symbolizes the belief that human beings can transcend their natural state and reach out to the divine (23). In Kabbalistic studies, the Tree of Life (Ets Chayyim) comprises the mental, intellectual, emotional and physical world that people live in. It is represented as a set of ten circles (Holy Sephiroths), arranged in a pattern and connected with twenty-two lines (Paths). The Paths and Sephiroths (24) that guide humanity form the symbolic Tree of Life, so that the tree and the man (or the woman) represent each other (25). The oak tree in *Triomf* is a symbolic Tree of Life, which Fortune sees as a 'glyph, that is to say a composite symbol, which is intended to represent the cosmos in its entirety and the soul of man as related thereto'. The tree is thus the link between the microcosm, which is humanity, and the macrocosm, which is God made manifest in nature (26).

In the beginning, humans lived in a garden paradise. In the centre of that garden grew two trees, the Tree of (eternal) Life and the Tree of Knowledge, of Good and Evil (*Genesis 2:9*) from which Adam and Eve ate. In the New Jerusalem there are two Trees of Life, because people are now fully aware of sin. The two trees bear twelve different fruits (27), but the '... *leaves* of the tree were for the healing of the nations' (*Revelation 22:2*). The oak can thus be interpreted as a symbol of unity and healing. Giliomee asserts that Afrikaners 'no longer sang ... *Die Lied van Jong Suid-Afrika* (The Song of Young South Africa) about a people's awakening', because they have woken up and achieved most of their 'reasonable objectives', so that 'they no longer spoke of themselves as a separate volk with a special calling and destiny, but accepted a common South African identity and the duty to address the challenges that confront the country'. Their challenge is to confront their 'history, to nourish and replenish this love for language and land, and to accept the responsibility to hand over their cultural

heritage to the next generation' and so become part of the new, democratic South Africa (28). Haggith points out that the story of humans in the Bible begins in a rural paradise and ends in a city, a cosmopolitan paradise (29). The story of the Afrikaners also starts in a rural paradise, but however much they strive they are unable to attain a cosmopolitan one, and *Triomf* parodies the failed journey that cumulated in apartheid.

8.7 Conclusion

Triomf functions like a hymen or a Derridean hinge, because it stands between two events. The first event is the representation of the insular, rural world of the pioneer Afrikaner, slowly dissolving under urbanization and its own racism, while the second is the new world where modern Afrikaners are living in a rainbow-nation, marrying across colour lines, surrounded by technological worlds that expose them to a global community. Words like Facebook and My Space are far removed from the world that the Benades inhabit. During a conference in Orania, Marinus Wiechers (in Muller) suggested that Afrikaners should start a virtual province on the internet which could function with its own leaders, language and laws (30).

Triomf stands between the atavistic Afrikaner and the global Afrikaner, where ideas of what constitutes Afrikaners are continually changing. We live in a liminal world where one can never know everything and the transience of our world is incarnate in the bubbles that emerge from the fridge that Lambert is fixing: huge ones – that reflect all the angles of his room before some float away while others burst with a soft plop on his face causing him to feel as if he 'walked with open eyes into a wet spider's web' (T: 358). Afrikaners abide in faith and hope, which always lies at the heart of a promise of a better future:

“Hope” is the thing with feathers – That perches in the soul –
And sings the tune without the words – And never stops – at all – (31).

Without hope humanity cannot survive. *Triomf* emerges as a mirror of the past, a bleak prediction of the future and a faint prayer of hope for the land and its people. And it is that shadowy hope that sustains us, even if Treppie says that it is all in the mind.

FOOTNOTES

CHAPTER 1: INTRODUCTION

01. *Revelation 1:3: for the time is at hand* (my emphasis). The word ‘apocalypse’ does not mean ‘holocaust’ as it has come to mean in modern cinema and literature. It means ‘revelation’. It comes from Jesus Christ and reveals who He is. Ultimately it claims to come from God to Christ and through his angel to the apostle, John. Haggith, D. (2001) *Prophets of the Apocalypse*. London: HarperCollinsPublishers, p.123.
Triomf is embedded in *Revelation* (T: 21). The biblical *Revelation* is parodied through the visits of the Witnesses and mockingly signifies the end of the Benades and the Afrikaner. It serves as a revelation of who the Afrikaner was, is and has become. It is also a deconstructive comment on Afrikaner Christianity.
02. Kingsley, P. (1999). *In the dark places of wisdom*. Shaftesbury: Element, p. 5.
03. John, P. (1994). ‘*Triomf*: Afrikaans literary renewal from the base’. *Current Writing*, 6(2): 199–201, p. 201.
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05. Ibid. p. 282. ‘and what will remain of your people?’
06. Samin, R. (2000). ‘Burdens of Rage and Grief: Reconciliation in Post-Apartheid Fiction’. *Commonwealth* 23(1): 19–26, p. 19.
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08. Russell, A. (1990). ‘Deconstructing the New York Trilogy: Paul Auster’s Anti-Detective Fiction’. *Critique*, Winter: 71–84, pp. 71–2.
09. Ibid. p. 72.
10. Derrida, J. (1978). *Writing and difference*. London: Routledge & Kegan Paul, p. 280.
11. Viljoen, F. J. (1993). *Afrikaanse kortverhaaldebute 1976 tot 1992: ontkrating en herwaardering van Afrikanermities*. Ongepubliseerde MA Proefskrif: Universiteit van Pretoria, p. 1.
12. Liebenberg, J. (2005). ‘Die Dodo-debat’. *De Kat*, Lente: 75–77, p. 76.
13. Viljoen, op cit. p. 2.
14. Derrida, J. (1976) (1967). *Of grammarology*. Spivak, G. C. (trans). Baltimore: The John Hopkins University Press, p. xi.
15. Macey, D. (2000). *The Penguin dictionary of critical theory*. London: Penguin, p. 87.
16. Ibid. p. 86.
17. Thomas, S. (2007). *The end of Mr. Y*. Edinburgh: Canongate, p. 144.
18. Derrida (1976), op. cit. p. xiii.
19. Powell, J. (2006). *Jacques Derrida*. London: Continuum, p. 4–5.
20. John, op. cit. p. 200.
21. Plato. (2004). *Selected myths*. Oxford: Oxford University Press, pp. 51–52.

22. Derrida, J. (1981) *Dissemination*. Johnson, B. (trans). Chicago: The University of Chicago Press, p. 212.
23. Ibid. pp. 181 & 212.
24. Ibid. p. 213.
25. Chevalier, J. & Gheerbrant, A. (1996). *The Penguin Dictionary of Symbols*. London: Penguin, pp. 167–68.
26. Derrida (1981), op. cit. p. 216.
27. Ibid. p. 219.
28. Collins, J. & Mayblin, B. (2000). *Introducing Derrida*. Royston: Icon, pp. 19–20.
29. Ibid. pp. 20, 21, 19.
30. Derrida, J. (1983). 'A letter to a Japanese Friend'. In Kamuf, P. (ed). (1991). *A Derrida reader*. New York: Columbia University Press, pp. 270, 273, 275.
31. Caputo, J. D. (1997). *Deconstruction in a nutshell. A conversation with Jacques Derrida*. New York: Fordham University Press, p. 31.
32. Kannemeyer, J. C. (2005). *Die Afrikaanse literatuur: 1652–2004*. Kaapstad: Human & Rousseau, pp. 263 & 268.
33. Derrida (1976), op. cit. p. 12.
34. Ibid. p. 144.
35. Hutcheon, L. (1988). *A poetics of postmodernism*. New York: Routledge, p. 36.
36. Appiah, K. A. (1992). *In my father's house*. Oxford: Oxford University Press, p. 140.
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42. Suarez, J. A. (2007). *Pop modernism*. Urbana: University of Illinois Press, p. 221.
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44. Ibid. p. 36.
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46. Ibid. p. 33.
47. Ibid. p. 23.
48. Ibid. p. 23.
49. Ibid. p. 58.
50. Baudrillard, J. (1983). *Simulations*. New York: Semiotext(e), p. 56.
51. Ibid. p. 122.
52. Storey, J. (2001). *Cultural theory and popular culture*. Harlow: Pearson Prentice Hall, p. 154.
53. Baudrillard, op. cit. pp. 146–47.
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<http://en.wikipedia.org/wiki/kmartrealism> Accessed on 13 January 2007.
55. Ward, op. cit. pp. 177–178.
56. Ibid. p. 64.
57. Ibid. p. 64.
58. Ibid. p. 65.
59. Hutcheon, op, cit. p. 228.

60. Rothman, M. E. R. (1932). *Die moeder en dogter van die armblanke-Huisgesin. Deel V (b) Sociologiese Verslag. Die Arm-Blanke Vraagstuk in Suid-Afrika. Verslag van die Carnegie Kommissie*. Stellenbosch: Pro Ecclesia, pp. 212–213.
61. Ward, op. cit. pp. 120 & 123.
62. Giliomee, H. (2003). *The Afrikaners*. Kaapstad: Tafelberg, p. 323.
63. Ward, op. cit. pp. 189 & 141.
64. Ibid. pp. 141–42.
65. Allen G. (2000). *Intertextuality*. London: Routledge, pp. 211–12.
66. Ward, op. cit. p. 143.
67. Ibid. p. 169.
68. Ibid. p. 143.
69. Ibid. pp. 143–44.
70. Van Zyl Slabbert, F. (2006). *The other side of history*. Johannesburg: Jonathan Ball, p. 159.
71. Ward, op. cit. pp. 144–45.
72. Foucault, M. (1990) (1976). *The history of sexuality (vol 1)*. London: Penguin, p. 7.
73. Ibid. p. 155–56.
74. Ward, op. cit. p. 146.
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76. Ward, op. cit. p. 216.
77. Storey, op. cit. p. 150.
78. Ibid, p. 150.
79. Lyotard, op. cit. p. xxv.
80. Ward, op. cit. pp. 170–71.
81. Ibid. p. 25.
82. Hutcheon, op. cit. p. 118.
83. Allen, op. cit. p. 53.
84. Ibid. p. 1.
85. Bakhtin, M. M. (1988) (1975). *The dialogic imagination*. Holquist, M. (ed). Austin: University of Texas Press, p. 426.
86. Allen, op. cit. p. 213.
87. Ibid. p. 211.
88. Ibid. p. 17.
89. Bakhtin, op. cit. p. 428.
90. Ibid. p. 291.
91. Ibid. p. 292.
92. Ibid. p. 292.
93. Allen, op. cit. p. 23.
94. Ibid. p. 23.
95. Ibid. p. 30.
96. Ibid. p. 21.
97. Ibid. p. 18.
98. Ibid. p. 30.
99. Kristeva, J. (1986) *The Kristeva reader*. Moi, T. (ed). New York: Columbia University Press, p. 4.

100. Allen, op. cit. p. 32.
101. Ibid. p. 34.
102. Ibid. pp. 34–5.
103. Ibid. p. 35–6.
104. Kristeva, op. cit. p. 37.
105. Marshall, B. K. (1992). *Teaching the postmodern: fiction and theory*. New York: Routledge, pp. 128 & 136.
106. Allen, op. cit. p. 45.
107. Ibid. p. 45.
108. Ibid. p. 47.
109. Ibid. p. 47.
110. Allen, op. cit. p. 60.
111. Nikolajeva, M. & Scott, C. (2001). *How picture books work*. New York: Garland, p. 227.
112. Ibid. p. 228.
113. Ibid. p. 228.
114. Eco, U. (2002). *On literature*. Orlando: Harcourt, pp. 212 & 214.
115. Ibid. pp. 220–21.
116. Ibid. pp. 223 & 225.
117. Ibid. p. 218.
118. Ibid. p. 228.
119. Ibid. pp. 232, 234 & 235.
120. Marshall, op. cit. p. 136 & 148.
121. Miller, N. K. (1986). ‘Arachnologies: The Woman, the Text, and the Critic’. In *The poetics of gender*. Miller, N. K. (ed). New York: Columbia University Press, p. 273.
122. Ibid. p. 284.
123. Ibid. p. 275.
124. Schoombie, S. (1994). ‘Lili Marlene – life en briljant’. *De Kat*, Julie: 76–9, p. 76. For me *Triomf* is about more than the Afrikaners per se.
125. Stevens, A. (2001). *Jung*. Oxford: Oxford University Press, p. 57.
126. Ibid. pp. 47 & 50.
127. McTaggart, L. (2001). *The Field*. London: HarperCollins Publishers, p. xvii & front cover page.
128. Stevens, op. cit. pp. 48–9.
129. Ibid. p. 52.
130. Ibid. pp. 49, 50 & 56.
131. De Kock, L. (2003). ‘Translating Triomf: The Shifting Limits of ‘Ownership in Literary Translation Or: Never Translate Anyone but a Dead Author’. *Journal of Literary Studies*, 19(3/4) December: 345–60, p. 353.
132. Hariyanto, S. (undated). *The implication of culture on translation theory and practice*, p. 1.
<http://www.translationdirectory.com/article634.htm/> Accessed on 1 April 2008.
133. F.A.K.-Sangbundel. (1976). *Hoe ry die Boere?* (192). Kaapstad: Tafelberg, p. 265.
Hoe ry die Boere?
Hoe ry die Boere? Sit, sit, so! Sit, sit, so! Sit, sit, so!

Hoe ry die Boere? Sit, sit, so! Sit, sit, so, Hoera!
Die Kaapse nooi sê: tingelingeling! tingelingeling, hoera! (2x)

Leon de Kock's translation in *Triomf* (T: 185):

This is the way the boere ride
the boere ride, the boere ride
bold upright and legs astride
booted, spurred and hat-brim wide
this is the way the boere ride, hooray!

The pitfalls of translation are demonstrated in this little poem. It has come to my attention from a close (but unnamed) source that although this translated folk song was included in De Kock's translation, it was in fact the (interpolated) work of the author Van Niekerk, herself. In the process of revision and cross-reading, Van Niekerk added the lines additional to the first line in this translated song.

My translation of unofficial profane version:

How does the Boere ride today? Three on a turd, three on a turd!
How does the Boere ride today? Three on a turd, hooray!
The girl from the Cape says tickle my tit, tickle my tit, hooray!
The girl from the Cape says tickle my tit, tickle my tit, hooray!

134. F.A.K.-Sangbundel. (1976). *Saai die waatlemoen*. (336). Kaapstad: Tafelberg, p. 460.

Saai die waatlemoen.

Saai die waatlemoen (3x), Saai die waatlemoen!

My mama roei in die skuitjie, my papa blaas die fluitjie, my boetie draai die orreltjie. Saai die waatlemoen.

135. Wilcocks, R. W. (1932). *Die Armblanke* (Deel II). Die Armblanke-Vraagstuk in Suid-Afrika. *Verslag van die Carnegie-Kommissie*. Stellenbosch: Pro Ecclesia, p. xvii.

136. De Kock, op. cit. p. 353.

137. Kruger, J. L. (2004). 'Translating traces: Deconstruction and the practice of translation.' *Literator* 25(1) April: 47–71, pp. 55–7.

138. De Kock, op. cit. p. 346.

139. Kruger, op. cit. pp. 65 & 57.

140. Derrida (1983), op. cit. p. 270.

141. Kruger, op. cit. p. 65.

142. Hariyanto, op. cit. p. 1.

143. Ibid. p. 4.

144. Ibid. p. 8.

145. Rautenbach, E. (1999). 'Vertaler se triomf'. *De Kat*, Mei: 32.

146. Hoogbaard, S. (1996). *'n Ondersoek na die armoede-diskoers en die uitings patriargie, bloedskande en apartheid in Triomf van Marlene van Niekerk*. Ongepubliseerde MA Proefskrif. Universiteit van Wes-Kaapland, p. 4.

147. Van Huysteen, G. B. (1998). 'Leksikografiese hantering van seksuele uitdrukkings in Afrikaans'. *Suid-Afrikaanse Tydskrif vir Taalkunde*, 16 (2), Mei: 63–71, p. 63.
148. Van Niekerk, M. (1978). '*Die aard en belang van die literêre vormgewing in "Also Sprach Zarathustra" van Friedrich Wilhelm Nietzsche*'. Ongepubliseerde MA Proefskrif: Universiteit van Stellenbosch, pp. 1, 3, 6, 7.
149. Bakhtin, op. cit. p. 67.
150. Stanford, M. (1998). *An introduction to the philosophy of history*. Malden: Blackwell, p. 159.
151. Schoombie, op. cit. p. 76.
152. Devarenne, N. (2006). "In hell you hear only your mother tongue": Afrikaner Nationalist Ideology, Linguistic Subversion, and Cultural Renewal in Marlene van Niekerk's *Triomf*'. *Research in African Literatures*, 37(4), Winter: 105–120, p.105.
153. Ibid. p. 106.
154. Levey, D. (2007). *Identity in the early fiction of Alan Paton, 1922–1935*. Unpublished PhD Thesis, North-West University, p. 38.
155. Macey, op. cit. p. 228.
156. Ibid. p. 86.
157. Appiah, op. cit. p. 162.
158. Ibid. p. 174.

CHAPTER 2: WALLPAPER: MYTHS, STORIES AND SYMBOLS

01. Saramago, J. (1984). *The centaur*. In *Telling tales*, Gordimer, N. (ed). (2004). London: Bloomsbury, p. 21.
02. Vickery, J.B. (1966). *Myth and literature*. Lincoln: Nebraska, p. 299.
03. Coetzee, J.M. (1990). *Age of iron*. London: Penguin, p. 54.
04. Van Waardt, S. (2004). *Die Hel: Vallei van die leeus*. Pretoria: Lapa, p. 83.
‘On fair weather evenings, big fires were lit outside so that everybody could sit together cosily and talk. It was the favourite time for telling stories that usually begin with ‘once upon a time ...’ In this way history and stories were kept alive, while ties with the past were continually confirmed’.
Die Hel or Gamkaskloof is an isolated valley in the Swartberge. The inhabitants were cut off from the outside world until a narrow road was built in 1972. The only exit and entry out of the valley was through the dry Gamka riverbed. *Die Hel* also inspired Brink’s novel *Devil’s valley*.
05. Burger, W. (2001): ‘The past is another country: Narrative identity and the achievement of moral consciousness in Afrikaans historiographical fiction’. *Stilet*, XIII (2), June: 79–91, p. 79.
06. Brink, A. (1998). *Devil’s valley*. London: Secker & Warburg, p. 282 & 299.
07. Burger (2001), op. cit. p. 80.
08. Burger (2001), op. cit. pp. 89–90.
09. Burger, W. (2002). ‘Eendag was daar... (Of was daar nie?)’. Stories: onthulling, verdoeseling of moontlikheid? *Stilet* XIV (1), Maart: 100–117, p. 107.
10. Barthes, R. (1973). *Mythologies*. London: Paladin, pp. 155–56.
11. Burger (2002), op. cit. p. 100.
12. Christopher, E. & Solomon, H. F. (eds). (2000). *Jungian thought in the modern world*. London: Free Association, p. 57.
13. Goosen, J. (2003). *’n Paw-paw vir my Darling*. Kaapstad: Kwela, p. 11.
14. Moriarty, M. (1991). *Roland Barthes*. Cambridge: Polity Press, p. 19.
15. Frye, N. (1982). *The great code*. London: Routledge, pp xviii-xxi.
16. Kannemeyer, J. C. (1990). *Die Afrikaanse literatuur: 1652–1987*. Kaapstad: Human & Rossouw, pp. 29–30.
17. Van Coller, H. P. (1995). Die Afrikaanse plaasroman as ideologiese refleksie van die politieke en sosiale werklikheid in Suid-Afrika. *Stilet*, VII: (2), September: 22–31, pp. 23–4.
18. Segal, R.A. (2004). *Myth*. Oxford: Oxford University Press, pp. 5, 6, 2.
19. Van Coller, H.P. (2003). Die gesprek tussen C. M. van den Heever se werk en enkele Suid Afrikaanse romans. *Literator*, Vol 24:1, April: 49–66, p. 58.
20. Malinowski, B. (1925). *Myth in primitive psychology*. Reprinted in *Malinowski and the work of myth*. Strenski, I. (ed). Princeton: Princeton University Press, p. 82.
21. Slackman, M. (2007). ‘No trace of Moses at ancient ruins of the Sinai desert’. *The New York Times* (supplement in the *Sunday Times*). 18 April: 2.
22. Roggebrand, I. (2007). ‘Tempo – musiek en liriek’. *Huisgenoot*. 18 Januarie: 81.

De la Rey (Bok van Blerk) geskryf deur Sean Else en Johan Vorster
 Op 'n berg in die nag
 lê ons in die donker en wag
 in die modder en bloed lê ek koud
 'n streepsak en reën kleef teen my
 en my huis en my plaas
 tot kole verbrand
 sodat hulle ons kan vang
 maar daai vlamme en vuur
 brand nou diep, diep binne my

De la Rey. De la Rey, sal jy die Boere kom lei
 De la Rey, De la Rey, Generaal Generaal
 Soos een man sal ons om jou val
 Generaal de la Rey.

Carol Steyn describes *De la Rey* as a new song about the Anglo-Boer that became extremely popular in South Africa. A folk song and a drinking song, the interesting aspect of the song was the variety of meanings ascribed to it by some of the most influential people in the country, like Thabo Mbeki, Max du Preez, Pieter Mulder, Carl Niehaus, Piet Strauss and Rian Malan. From Malmesbury to Mpumalanga Afrikaans families held 'Bok van Blerk' parties'; evenings during which *braaivleis* and beer were consumed while *De la Rey* was repeated over and over, 'hour after drunken hour'. Television programmes showed crowds on rugby pavilions, chanting *De la Rey*, as the song attained cult status among Afrikaans people of all generations. While politicians and journalists debated the meaning of the song Bok van Blerk insisted that it had no present-day political connotations. *De la Rey* was chosen because he stood for peace. 'we didn't write about Paul Kruger. He doesn't rhyme so nicely'. Makhanya referred to the song as a 'new wave of Afrikaner siege mentality' and called the song 'struggle orientated'. Dr L. Wolf (in Steyn) suggested that the song triggered such a wave of 'Boere consciousness' because it was linked back to the collective memory of trauma suffered in the concentration camps.

Steyn, C. (2007). Songs about the Anglo-Boer War: Past and Present. *South African Journal of Cultural History*, 21 (2) November 2007: 1–27, pp. 21–26.

23. Lévi-Strauss, C. (1978). *Myth and meaning*. London: Routledge & Kegan Paul, p. 51.

24. Leach, E. (1973). *Lévi-Strauss*. London: Fontana/Collins, p.103.

25. De Waal Malefijt, A. (1976). *Images of man*. New York: Alfred A. Knopf, p. 327.

26. Lévi-Strauss, C. (1966). *The savage mind*. Chicago: The University Press of Chicago, p.191.

27. Van Coller (2003), op. cit. p. 51.

28. Derrida, J. (1978). *Writing and difference*. London: Routledge & Kegan Paul, p. 238.

29. Eliot, A. (1976). *Myths*. New York: McGraw-Hill, p. 16.

30. Jung, C. J. (1974). *Man and his symbols*. London: Aldus Books, p. 56.

31. Stevens, A. (2001). *Jung: A very short introduction*. London: Oxford University Press, p. 47.
32. Coetzee, J.M. op. cit. pp. 125–26.
33. Chevalier, J. & Gheerbrant A. (1996). *A dictionary of symbols*. London: Penguin Books, pp. 529-531.
34. Jung, C. G. & Kerényi C. (1993). *Essays on a science of mythology*. Princeton: Princeton University Press, p. 73.
35. Padilla, M. R. (2004). *Mythological gods*. Madrid: Edimat, pp. 20–9.
36. Morford, M. P. O. & Lenardon, R. J. (1995). *Classical mythology*. New York: Longman, p. 61.
37. Josephus. (1970). *The fall of Jerusalem*. London: Penguin Classics, p. 102.
38. Padilla, op. cit. p. 173.
39. Freud, S. (1987). *Introductory lectures on psychoanalysis*. Harmondsworth: Penguin, p. 378.
40. Ovid. (1967). *Metamorphoses*. Harmondsworth: Penguin, p. 29.
41. Coetzee, J. M. op. cit. p. 51.
42. Coupe, L. (1997). *Myth*. London: Routledge, p. 21.
43. Cox, C. B. & Hinchliffe, A. P. (eds). (1968). *T. S. Eliot: The waste land*. London: Macmillan, p.110.
44. Segal, op. cit. p. 64.
45. Coupe, op. cit. p.20.
46. Segal, op. cit. p.61.
47. Ibid. pp. 64–5.
48. Ibid. p.65.
49. Frazer, J. G. (1996) (1890, abridged 1922). *The golden bough*. New York: Simon & Schuster, pp. 312–13.
50. Ibid. pp. 1–2.
51. Coupe, op. cit. p. 26.
52. Weston, J. (1964) (1913). *The Quest of the Holy Grail*. London: Frank Cass, p. 2.
53. Coupe, op. cit. p. 28.
54. Cox & Hinchliffe, op. cit. p. 111.
55. Coupe, op. cit. p. 25.
56. Morford & Lenardon, op. cit. p. 307.
57. Vickery, op. cit. p. 303.
58. Tressider, J. (2003). *1001 Symbols*. London: Duncan Baird, p. 88.
59. Macey, D. (2000). *The Penguin dictionary of critical theory*. London: Penguin, p. 373.
60. Tressider, op. cit. p. 11.
61. Snyman, A. (1996). *Siener van Rensburg*. Mosselbaai: Libanon, pp. 26, 279, 284.
62. Van Coller (1995), op. cit. p. 24.
63. Jordaan, A. M. (2004). *Mites rondom Afrikaans*. Ongepubliseerde DLitt. Tesis: Universiteit van Pretoria, pp. 145,159.
64. Ibid. p. 124.
65. Ibid. p. 124. ‘a timeless quality of truth’.
66. Ibid. p. 146.

CHAPTER 3: MAN IN THE STARS: THE DECONSTRUCTED PATRIARCH

01. *Revelation 6:1-8* describes the opening of the seven seals, portraying the nightmare of the patterns of evil that will sweep through history from the time of Christ until the last days. The first four seals introduce the four horsemen of the Apocalypse. The four horses are represented in four colours. The first horse was a white horse (victorious conquerors) the second horse was a red horse (the blood of wars) the third horse was a black horse (famine and pestilence) and the fourth horse was the pale horse, the colour of death and the grave. (Haggith, D. (1999). *Prophets of the Apocalypse*. London: HarperCollinsPublishers, p. 181). In *Triomf*, Pop is portrayed like the fourth horse of the Apocalypse, pale and cold: 'the colour of death and the grave'.
02. Wilmot, M.F. (1995). *Subversion of patriarchy in selected South African novels, with particular reference to Damon Galgut*. Unpublished MA Dissertation: Unisa, p. 96.
03. Coetzee, J. M. (1988). *White writing*. New Haven: Yale University Press, p. 75.
04. Van Coller, H. P. (1995). Die Afrikaanse plaasroman se ideologiese refleksie van die politieke en sosiale werklikheid in Suid-Afrika. *Stilet*, VII (2), September: 22–61, p. 26.
05. Coetzee, A. (2001). 'They all went to Gomorrah: An episode of the demise of the Afrikaner.' In Van der Merwe, C. N. (ed). (2001). *Strangely familiar: South African narratives in town and countryside*. Content solutions, pp. 141–160, p. 147.
06. Botha, C. G. (1938). *Our South Africa: Past and present*. Cape Town: The United Tobacco (South), p. 88.
07. Coetzee, J. M. op. cit. p. 83.
08. Van Rensburg, A. P. (1966). *Moeders van die volk*. Johannesburg: Afrikaanse Pers, p. 21.
09. Jordaan, A. M. (2004). *Mites rondom Afrikaans*. Ongepubliseerde DLitt Tesis: Universiteit van Pretoria, p. 138.
At certain places people kissed the wagons and burst into tears, the blind felt the wagons from front to back, while sick and crippled people, left their beds and were carried outside so that they too, could view the wagons.
10. Wilmot, op. cit. p. 10.
11. Coetzee, J. M. op. cit. p. 83.
12. Ibid. p. 175.
13. Pinsent, J. (1969). *Greek mythology*. London: Paul Hamlyn, p. 36.
14. Van Coller (1995), op. cit. p. 24.
15. Coetzee, A. op. cit. p. 153.
16. De Klerk, W. (2000). *Afrikaners: Kroes, kras, kordaat*. Kaapstad: Human & Rousseau, p. 38.
For example, *Revelation 7:9* reads:
After this I beheld, and lo, a great multitude, which no man could number, of all nations and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands.
17. Sher, A. (1990) *The in-door boy*. London: Penguin, p. 94.

18. Moi, T. (1995). *Sexual textual politics*. New York: Routledge, p. 11.
19. Ibid. p. 107.
20. Appiah, K. A. (1992). *In my father's house*. Oxford: Oxford University Press, p. 162.
21. Malherbe, D. T. du T. (1966). *Stam register van die Suid-Afrikaanse volk*. Stellenbosch: Tegniek, p. v.
22. Lucy, N. (2004). *A Derrida dictionary*. Oxford: Blackwell, p. 70.
23. Wilmot, op. cit. p. 8.
24. Kristeva, J. (1986). *The Kristeva reader*. New York: Columbia University Press, pp. 139-140.
25. Coetzee, A. op. cit. p. 147.
26. Lucy, op. cit. p. 27.
27. Clingman, S. (1986). *The novels of Nadine Gordimer*. Johannesburg: Ravan, p. 12.
28. Lucy, op. cit. p. 72.
29. Wilmot, op. cit. p. 150.
30. Reader's Digest (1981). *South Africa's Yesterdays*. Cape Town: Reader's Digest Association of South Africa, p. 22.
31. Rhoadie, N. J. (1966). *Apartheid en partnership*. Pretoria: Academica, p. 40.
32. De Klerk, op. cit. p. 39.
Like a herd of sheep we followed our political, religious and cultural leaders, who misled us with a false ideology.
33. Chevalier, J. & Gheerbrant, A. (1996). *A dictionary of symbols*. London: Penguin, p. 300.
34. Leach, E. (1974). *Lévi-Strauss*. London: Fontana/Collins, pp. 33–34.
35. Chevalier & Gheerbrant, op. cit. p. 500.
36. Wilmot, op. cit. p. 10.
37. Coetzee, A. op. cit. p. 141.
38. Van Coller (1995), op. cit. p. 23.
39. Reitz, D. (1990) (1929). *Commando: A Boer journal of the Boer War*. Johannesburg: Jonathan Ball, p. 8.
40. Pakenham, T. (1979). *The Boer War*. Johannesburg: Jonathan Ball, p. 39.
41. Coetzee, A. op. cit. p. 147.
42. Van Coller, op. cit. p. 30.
43. Eco, U. (1985). *Reflections on 'The Name of the Rose'*. London: Minerva, p. 67.
44. Gräbe, I. (1996). 'Brutalization of cultural and universal values in Marlene van Niekerk's *Triomf*: relativity of cultural relativism or redefinition of universal validity'. In Hendix, et al (eds). *The search for a new alphabet: Literary studies in a changing world*. Amsterdam: John Benjamins, pp. 105–110, pp. 105 & 107.
45. Sarason, I. G. (1972). *Abnormal Psychology*. New York: Appleton-Century-Crofts. p. 70.
46. Van den Heever, C. M. (1940). *Laat vrugte*. Kaapstad: Nasionale Pers, p. 125.
In the creak of the floor plank under her foot, in the smooth lifeless gleam of the old time-worn wardrobe, touched by generations of hands, the presence of the dead can be felt, are their long forgotten voices knocking against the blind silence, to come through to the land of the living, are their eyes, are their gestures, are their being, are the once living, dimmed through the passage of time and unable to penetrate the ever increasing distance between the living and the dead.

47. Wilmot, op. cit. pp. 112–113.
48. Jung, C. G. (1988) (1934). *Four archetypes*. London: Ark, pp. 92–100.
49. Van der Spuy, C. (2006). ‘Profeet of Boereverneuker?’ *Vrouekeur*, 13 Oktober: pp. 12–13.
- I would like to add that although the ‘Night of the Long Knives’ is attributed to Siener there are experts who believe that there is no evidence of this in recorded visions. Some feel that it is a small band of right wing fanatics that have fabricated the rumour in order to kick-start a white rebellion. Myth and reality have become inseparable. The actual ‘Night of the Long Knives’ took place in Germany on the weekend of 29 June–2 July 1934 when Hitler had the brown-shirted SA liquidated. It was estimated that between 150–200 people were killed.
- Bullock, A. & Trombley, S. (2000). *The new Fonana dictionary of modern thought*. London: HarperCollinsPublishers, p. 590.
50. Snyman, A. (1996). *Siener van Rensburg: BoodsAPPER van God*. Mosselbaai: Libanon, p. 12.
51. Ibid. p. 13.
52. Ibid. p. 13.
- ‘and then we will have a black government – and the Afrikaner’s last, but most formidable stand will begin.’
53. Van der Spuy, op. cit. p. 12.
54. Ibid. p. 13.
55. Chevalier & Gheerbrant, op. cit. p. 932.
56. Ibid. pp. 933 & 939.
57. Clack, B. (2002). *Sex and death*. Cambridge: Polity, p. 129.
58. Lingle, D. (2004). *Approaching Jehova’s Witnesses in love*. Fort Washington: CLC Publications, p. 117.
59. Kannemeyer, J. C. (1993). *The history of Afrikaans literature*. Pietermaritzburg: Shuter & Shooter, p. 28.

CHAPTER 4: THE YELLOW ROSE OF TEXAS: THE DECONSTRUCTED MATRIARCH.

01. Ackerly, C. J. & Gontarski, S.E. (2006). *The Faber Companion to Samuel Beckett*. London: Faber & Faber, p. 488.
02. Van Rensburg, A. P. (1966). *Moeders van ons volk*. Johannesburg: Afrikaanse Pers, p. 3.
03. Riffaterre, M. (1978). *Semiotics of Poetry*. Bloomington: Indiana University Press, p. 19.
04. Allen, G. (2005). *Intertextuality*. London: Routledge, pp. 120–121.
05. D'Assonville, V. E. (1998). *Die boek Openbaring*. Weltevredenpark: Marnix, p. 8.
06. Littleton, S. (ed). (2002). *Mythology*. London: Duncan Baird, pp. 178–182.
07. Chevalier J. & Gheerbrant, A. (1996). *Dictionary of symbols*. London: Penguin, p. 663.
08. Totius. (1975) (1915). *Trekkerswee*. Kaapstad: Tafelberg, p. 63.
09. Chevalier & Gheerbrant, op. cit. p. 336.
10. Allen, op. cit. p. 158.
11. Estés, C. P. (1998). *Women who run with wolves*. London: Random House, pp. 337–340.
12. Ibid. p. 92.
13. Ibid. pp. 91, 93.
14. Mikro. (1955). *Die porseleinkat*. Kaapstad: Nasionale Boekhandel, p. 2.
The man stands six feet in his socks and weighs 212 pounds. He is not even going grey, although he does have a few lines in his face. Look at his hands. Oh, Mattewis! You have two big hands and two muscular arms, things that Meraai's old heart cannot get used to. Whenever she sees the downy hair on his forearm, her heart goes thumpity-thump, like a young girl's.
15. Ibid. p. 5. 'This is how a man must act, if he is a man'.
16. Radway, J. (1987). *Reading the romance: women, patriarchy and popular literate*. In Rivkin J. & Ryan, M. (eds). (1999). *Literary theory: an anthology*. Malden: Blackwell, pp. 1046–47.
17. The Yellow Rose of Texas – Wikipedia, the free encyclopedia.
http://en.wikipedia.org/wiki/The_Yellow_Rose_of_Texas
Accessed on 30 March 2009.
There are different versions of the song and it is assumed that Mol will know the Mitch Miller version rather than the minstrel versions.

Minstrel version (1858): (first verse and chorus)

There's a yellow rose in Texas that I am going to see,
No other darkey knows her, no darkey only me;
She cried so when I left her, it like to broke my heart,
And if I ever find her we never more will part.

Chorus:

She's the sweetest rose of color this darkey ever knew,

Her eyes are bright as diamonds, they sparkle like the dew,
You may talk about your Dearest May, and sing of Rosa Lee,
But the yellow rose of Texas beats the belles of Tennessee.

Mitch Miller lyrics (1955):

There's a yellow rose in Texas that I am gonna see
Nobody else could miss her, not half as much as me
She cried so when I left her, it like to broke my heart
And if I ever find her we never more will part.

Chorus:

She's the sweetest little rosebud that Texas ever knew
Her eyes are bright as diamonds, they sparkle like the dew
You may talk about your Clementine and sing of Rose Lee
But the Yellow Rose of Texas is the only girl for me.

18. Eco, U. (1985). *Reflections on 'The name of the rose'*. London: Minerva, p. 3.
19. De Loris, G. & De Meun, J. (1971). *The romance of the rose*. Princeton: Princeton University Press, p. 53.
20. Ibid. pp. 352–353.
21. Chevalier & Gheerbrant, op. cit. pp. 813–815.
22. Linde, M. (1934). *Die goue roos*. Kaapstad: Nasionale Pers, pp. 1–9.
23. Storey, J. (2001). *Cultural theory and popular culture*. Harlow: Pearson, p. 123.
24. Ibid. p. 119.
25. Radway, op. cit. p. 1043.
26. Ibid. pp. 1045–1046.
27. Storey, op. cit. p. 2.
28. Radway, op. cit. p. 1042.
29. Van Rensburg, op. cit. p. 49.
30. Ibid. p. 116.
31. De Klerk, op. cit. p. 32.
32. Storey, op. cit. p. 62.
33. Malherbe, D. F. (1926) (1988). *Die meulenaar*. Kaapstad: Tafelberg, p. 76.
Two suckling pigs lay on big platters surrounded by large cabbage leaves. There was also meat done over the coals, stews, pies and vegetables. There were delicious puddings and jellies, as well as a beautiful glass bottle filled with dark yellow wine. The ten-year old wine glowed in the long elegant neck of the bottle and was made by Gert himself.
34. Kristeva, J. (1986). Moi, T. (ed). *The Kristeva reader*. New York: Columbia University Press, p. 138.
35. Moorey, T. (2003). *The goddess*. London: Hodder & Stoughton, p. 2.
36. Jung, C. G. (1988) (1934). *Four archetypes: Mother, Rebirth, Spirit, Trickster*. London: Ark, p. 41.
37. Kristeva, op. cit. pp. 138–9.
38. Ibid. p. 165.
39. Moorey, op. cit. p. 30.

40. Jung (1988), op. cit. p. 15.
41. Ibid. p. 16.
42. Bosman, H. C. (1974). *Mafeking road*. Cape Town: Human & Rousseau, p. 114.
43. Chevalier & Gheerbrant, op. cit. p. 676.
44. Estés, op. cit. p. 91.
45. Moory, op. cit. pp. 105, 3.
46. Golden, T., Herbert, L. M., Storr, R. & Siegel, K. (2001). *Art 21*. New York: Harry N. Abrams, p. 116.
47. Ibid. p. 116.
48. Smit, H. (1973) (1955). *Sy kom met die sekelmaan*. Kaapstad: Nasionale Boekhandel, p. 24.
49. Woodward, W. (2001). 'Dogstars and dog souls: The lives of dogs in *Triomf* by Marlene van Niekerk and *Disgrace* by J. M. Coetzee.' *Journal of Literary Studies*, vol. 17, (3/4), December: 90–119, p. 94.
50. Rautenbach, E. (1999). 'Vertaler se triomf.' *De Kat*, Mei: 32.
51. Woodward, op. cit. p. 98.
52. Ibid. p. 93.
53. Ibid. p. 96.
54. Ibid. p. 92.
55. Coetzee, J. M. (2003). *Disgrace*. London: Vintage, p. 219.
56. Woodward, op. cit. pp. 109–10.
57. Coetzee, J. M. (1999). *The lives of animals*. London: Profile, p. 45.
58. Woodward, op. cit. p. 113.
59. White, D. G. (1991). *Myths of the dog-man*. Chicago: The University of Chicago Press, p. 15.
60. Ibid. p. 14.
61. Littleton, op. cit. p. 183.
62. Derrida, J. (1991). *A Derrida reader*. Kamuf, P. (ed). New York: Columbia University Press, p. 218.
63. Rautenbach, op. cit. p. 32.
64. Derrida (1991) op. cit. p. 217.

CHAPTER 5: THE SAVING PERSPECTIVE: TREPPIE

01. Haggith, D. (2001). *Prophets of the apocalypse*. London: HarperCollins Publishers, p. 126.
02. Foster, L. (2005). 'Die grenservaring is belangrik: trieksters in vier romans van Lettie Viljoen/Ingrid Winterbach'. *Stilet*, XVII (2), Junie: 68–82, p. 69.
03. Mutwa, V.C. (2003). *Zulu shaman*. Rochester: Destiny, p. 77.
04. Jung, C. G. (1988) (1934). *Four archetypes*. London: Ark, pp. 135–152.
05. Ibid. p. 135.
06. Scheub, H. (2000). *A dictionary of African mythology*. New York: Oxford University Press, p. 117.
07. Foster, op. cit. p. 8–9.
08. Williams, P.V.A. (1979). *The fool and the trickster*. Cambridge: D.S. Brewer & Totowa: Rowman & Littlefields, p. 18.
09. Mutwa, op. cit. p. 77.
10. Williams, op. cit. p. 92.
11. Louw, N. P. van Wyk. (1941). *Raka*. Kaapstad: Tafelberg, p. 5.
12. Littleton, C. S. (2002). *Mythology*. London: Duncan Baird, pp. 668–9.
13. Macey, D. (2000). *The Penguin dictionary of critical theory*. London: Penguin, p. 29.
14. Bakhtin, M. M. (1984) (1936). *Rabelais and his world*. Iswolsky, H. (trans.), Bloomington: Indiana University Press, pp. 11–12.
15. Macey, op. cit. p. 29.
16. Bakhtin, M. M. (1996). *The dialogic imagination*, Emerson, C. & Holquist, M. (trans.), Austin: University of Texas Press, p. 170.
17. Ibid. p. 170.
18. Bakhtin, (1984), op. cit. p. 18.
19. Ibid. p. 192.
20. Ibid. p. 18.
21. Ibid. p. xi.
22. Rabelais, F. (1982). *The histories of Gargantua and Pantagruel*. Harmondsworth: Penguin, pp. 66–69.
23. Christopher, E. & Solomon, H. F. (eds.) (2000). *Jungian thought in the modern world*. London: Free Association, p. 97.
24. Ibid. p. 97.
25. Hall, C. S. & Lindzey, G. (1970). *Theories of personality*. New York: John Wiley, p. 51.
26. Magee, B. (2001). *The story of philosophy*. London: Dorling Kindersley, p. 136.
27. Ibid. p. 136.
28. Shouler, K. (2008). *The Everything guide to understanding philosophy*. Avon: Adams Media, p. 271.
29. Beckett, S. (1985) (1956). *Waiting for Godot*. London: Boston, p. 9.
30. Birkett, J. (1987). *Waiting for Godot*. London: Macmillan, p. 5.
31. Ackerly, E. & Gontarski, S. E. (2006). *The Faber companion to Samuel Beckett*. London: Faber & Faber, p. 185.

32. Ibid. p. 185.
33. Connor, S. (ed) (1992). *Waiting for Godot and Endgame*. London: Macmillan, p. 45.
34. Ibid. p. 31.
35. Lyotard, J. F. (1984) (1979). *The postmodern condition: a report on knowledge*. Manchester: Manchester University Press, p. xi.
36. Connor, op. cit. p. 51.
37. Burger, W. (2000). 'Also sprach Treppie: Taal en verhaal as muurpapier in Marlene van Niekerk se *Triomf* (of "it's all in the mind")'. *Literator* 21 (1) April: 1–20, p. 1.
38. Ward, G. (2003). *Postmodernism*. London: Hodder Education, p. 169.
39. Burger, (2000), op. cit. p. 1.
40. Ibid. p. 2.
41. Barthes, R. (1973). *Mythologies*. London: Paladin, p. 117.
42. Ibid. p. 118.
43. Cobley, P. & Jansz, L. (1998). *Introducing semiotics*. Cambridge: Icon, p. 93.
44. Lucy, N. (2004). *A Derrida dictionary*. Oxford: Blackwell, p. 26.
45. Burger, (2000), op. cit. p.1.
46. Human, K. (2006). *'n Lewe met boeke*. Kaapstad: Human & Rousseau, p. 32.
I want to say that these objections came from the highest circles of our society. I want to say that I do not know of a better propaganda tool for the promotion of Communism, than this specific book.
47. Wood, D. (ed) (1992). *Derrida: A critical reader*. Oxford: Blackwell, p. 23.
48. Van Niekerk, M. (1978). *Die aard en belang van die literêre vormgewing in "Also Sprach Zarathustra" van Friedrich Wilhelm Nietzsche*. Ongepubliseerde MA Proefskrif: Universiteit van Stellenbosch, p. 154.
49. Burger, (2000), op. cit. p. 1.
50. Le Roux, E. (1983). *Die mugu*. Kaapstad: Hollandsch Afrikaansche Uitgevers Maatschappij, p. introduction, no page number.
51. Van Niekerk, op. cit. p. 120.
52. Eliot, G. (1994) (1871–2). *Middlemarch*. London: Penguin Classics, p. 194.
53. Calvino, I. (1992). *Under the jaguar sun*. London: Jonathan Cape, p. 36.

CHAPTER 6: THE SINS OF THE FATHERS: LAMBERT

01. Shelley, M. (1992) (1818). *Frankenstein*. London: Marshall Cavendish, p. 124.
02. Boshoff, J.L. (1989). 'Veertig verlore jare'. *Die Suid-Afrikaan*, 18 Des. 1988/Jan 1989, in O'Meara, D. (1996). *Forty lost years*. Randburg: Raven, p. 1.
03. Warner, M. (1994). *Managing monsters*. London: Vintage, p. 20.
04. Ibid. p. 19.
05. Boshoff, op. cit. p. 1.
06. Chevalier, J. & Gheerbrant, A. (1994). *A dictionary of symbols*. London: Penguin, p. 401.
07. Shelley, op. cit. p. 134.
08. Warner (1994), op. cit. p. 20.
09. Boshoff, op. cit. p. 1.
10. Warner (1994), op. cit. p. 21.
11. Ibid. p. 19.
12. Mullahy, P. (1948). *Oedipus: myth and complex*. New York: Grove, p. 82.
13. Hutcheon, L. (1988). *A poetics of postmodernism*. New York: Routledge, p. 163.
14. Marshall, B. K. (1992). *Teaching the postmodern: fiction and theory*. New York: Routledge, pp. 85, 86, 87.
15. Ibid. p. 86.
16. Rushdie, S. (1995). *Midnight's children*. London: Vintage, pp. 236–37.
17. Hutcheon, op. cit. p. 163.
18. Rushdie, op. cit. p. 9.
19. Derrida, J. (1978). *Writing and difference*. London: Routledge & Kegan Paul, p. 278.
20. Ibid. p. 279.
21. Steyn, M. (2001). 'Whiteness just isn't what it used to be'. Albany: State University of New York Press, p. xiv.
22. Derrida, op. cit. p. 271.
23. Marshall, op. cit. p. 89.
24. Hutcheon, op. cit. p. 164.
25. Schoombie, S. (1994). 'Lili Marlene – lief en briljant'. *De Kat*. Julie, pp. 76–79.
26. Van Niekerk, M. (2004) (1994). *Triomf*. Kaapstad: Queillerie, pp. 200–201.
Toe sê Treppie dis 'n vuil ou met 'n laphoedjie op met uitgerekte kruisbande en 'n kakiebroek met te kort pype en velskoene, wat 'n bietjie stadig is in sy top storey en wat 'n hele blik sardines en 'n hele blik kondensmelk saam met 'n halwe brood opeet langs 'n watersloot in die geselskap van 'n donkie, maar wat nogtans 'n hero is ... en in die nineties is 'n outsize piel wat uithang by geskifte boxer shorts dieselfde as uitgerekte kruisbande en 'n kakiebroek wat te kort is ... en wat in plaas van praat met die donkies langs waterslote sy eie ma naai lat sy hop.
27. Van Bruggen, J. (1965) (1924). *Ampie*. Johannesburg: Afrikaanse Pers, p. 198.
He feels like tackling and breaking everything on earth.
28. Lindenberg, E., Pfeiffer, R., Brink, A.P. & Coetzee, A. (1980). *Inleiding tot die*

- Afrikaanse letterkunde*. Pretoria: Academica, p. 98.
29. Chevalier & Gheerbrant, op. cit. p. 52.
 30. Ovid. *Fasti* 1. ll. 415–440. In Morford, M. P.O. & Lenardon, R.J. (eds). (1995). *Classical mythology*. New York: Longman, pp. 527–528.
 31. Storey, J. (2001). *Cultural theory and popular culture*. Harlow: Pearson, p. 75.
 32. Ibid. p. 75.
 33. Ibid, p. 73.
 34. Lacan, J. (1977) (1966). *Ecrits*. London: Tavistock, pp. 1–4.
 35. Macey, D. (2000). *The Penguin dictionary of critical theory*. London: Penguin, pp. 255–56.
 36. Ibid. p. 200.
 37. Ibid. pp. 199–200.
 38. Lacan, op. cit. p. 5.
 39. Storey, op. cit. pp. 76–77.
 40. Macey, op. cit. pp. 373–74.
 41. Eagleton, T. (1986). *Literary theory*. London: Basil Blackwell, p. 168.
 42. Macey, op. cit. p. 296.
 43. Kurzweil, A. (2007). *Kabbalah for dummies*. Indianapolis: Wiley, p. 298.
 44. Le Roux, E. *Een vir Azazel* (1964), in *Die Silberstein-triologie* (2006). Kaapstad: Human & Rousseau, p. 164.
He came towards the light like a tiger, tearing her apart.
 45. Mullahy, op. cit. pp. 162–167.
 46. Macey, op. cit. p. 296.
 47. Pinsent, J. (1996). *Greek mythology*. London: Hamlyn, p. 88.
 48. Leach, E. (1970). *Lévi-Strauss*. London: Fontana, p. 63.
 49. Chevalier & Gheerbrant, op. cit. pp. 711–12, 399.
 50. Warner, M. (2006). *Phantasmagoria*. Oxford: Oxford University Press, p. 169.
 51. Ibid. p. 170.
 52. Van Bruggen (1965), op. cit. p. 81.
 53. Stoker, B. (2003) (1897). *Dracula*. London: Collector's Library, p. 40.
 54. Warner (2006), op. cit. p. 176.
 55. Parkin-Gounelas, R. (2001). *Literature and psychoanalysis*. New York: Palgrave, p. 202.
 56. Ibid. p. 202.
 57. Van Bruggen (1965), op. cit. p. 76.
 58. Parkin-Gounelas, op. cit. p. 201.
 59. Aaron, M. (2007). *Spectatorship*. London: Wallflower, p. 27.
 60. Ibid. p. 28.
 61. Shelley, op. cit. p. 136.
 62. Cloete, T.T. (ed). (1992). *Literêre terme en teorieë*. Pretoria: Haum-Literêr, pp. 13.
 63. Warner (1994), op. cit. p. 26.
 64. Ibid. p. 17–18.
 65. Ibid. p. 49.
 66. Armens, S. (1966). *Archetypes of the family in literature*. Seattle: University of Washington Press, p. 89.

67. Van Bruggen, J. (1988) (1933). *Die sprinkaanbeamppte van Sluis*. Pretoria: J.L. van Schaik, p. 6.
It takes me a few minutes to understand how something works; but I am a wonderful and remarkable man because I have the talent to use any tool on earth ... I mean the dexterity that I have, there is nothing that these two hands cannot fix.
68. Lindenburg, et al., op. cit. p. 99.
69. Campbell, J. (2003). *The hero's journey*. Novato: New World Library, p. xix.
70. Ibid. p. xix.
71. Campbell, J. (1993) (1949). *The hero with a thousand faces*. London: Fontana, p. 10.
72. Ibid. p. 30.
73. Ibid. p. 109.
74. Ibid. p. 111.
75. Ibid. p. 112.
76. Hadfield, A.M. (1953). *King Arthur and the Round Table*. London: Dent & Sons, p. 129.
77. Weston, J. (1964) (1913). *The quest of the Holy Grail*. London: Frank Cass, p.2.
78. Ibid. p. 2.
79. Chevalier & Gheerbrant, op. cit. p. 920.
80. Weston, op. cit. p. 87.
81. Keller, J.R. (2006). *Food, film and culture*. Jefferson: McFarland & Company, p. 1.
82. Ibid. p. 3.
83. Jung, C.G. (1988). Four archetypes. London: Ark, p. 47.
84. Ibid. p. 49.
85. Carey, P. (1991). *The tax inspector*. London: Faber & Faber, p. 50.
86. White, D. G. (1991). *Myths of the dog-man*. Chicago: The University of Chicago Press, p. 11.
87. Christopher, E. & Solomon, H. M. (eds). (2000). *Jungian thought in the modern world*. London: Free Association Books, p. 97.
88. White, op. cit. pp. 5–6.
89. Ibid. p. 5.
90. Christopher & Solomon, op. cit. pp. 96–7.
91. Haggith, D. (2001). *Prophets of the Apocalypse*. London: HarperCollins Publishers, p. 409.
92. Chevalier & Gheerbrant, op. cit. pp. 859–60.
93. Hardie, T. (2000). *Zillions: Titania's book of numerology*. London: Quadrille, p. 9.
- L A M B E R T U S B E N A D E
- $3+1+4+2+5+9+2+3+1 = 30$ $2+5+5+1+4+5 = 22$ $30 + 22 = 52$ $5 + 2 = 7$
94. Chevalier & Gheerbrant, op. cit. p. 862.

CHAPTER 7: 'SAAI DIE WAATLEMOEN': DIE BENADES

01. Kirby, R. (1992). *The secret letters of Jan van Riebeeck*. London: Penguin, p. 52.
02. Coetzee, J. A. (1979). *Volksidee en nasiebou*. Pretoria: V&R Drukkery, p. 9.
The most important reason for the Great Trek was a feeling that evolved from within the group – *a national awareness*, that has been growing out of the fertile land of South Africa for the past century ... In this growing national awareness there was a feeling that the development of the Afrikaner was not a coincidence, but that the Afrikaner was a nation with a God-given task: namely the maintaining and expanding of a Christian civilization in Africa.
03. Kannemeyer, J. C. (1993). *The history of Afrikaans literature*. Pietermaritzburg: Shuter & Shooter, p. 1.
04. Van Riebeeck, J.A. (1952) (1652). *Dagregister: Gehouden by den Oppercoopman Jan Antonisz van Riebeeck*. Deel 1 (1652-1655). Bosman, D. B. & Thom, H. B. (eds). *Uitgawe van die Van Riebeeck-Vereniging ter geleentheid van die 300ste Van Riebeeck-Dag*. Kaapstad: AA Balkema, p. 18.
About 5 hours into the afternoon watch, praise be to God, we saw the land of Cabo de Esperanza, namely Table Mountain. East East/South, approximately 15 to 16 miles from us.
05. Ibid. p. 20.
06. Botha, C. G. (1938). *Our South Africa: past and present*. Cape Town: United Tobacco (South), p. 5.
07. Giliomee, H. & Mbenga, B. (2007) *New history of South Africa*, Cape Town: Tafelberg, p. 51.
08. Böeseken, A. J. (1974). *Jan van Riebeeck en sy gesin*. Kaapstad: Tafelberg, p. 172
09. Bullock, A. & Trombley, S. (eds). (2000). *The new Fontana dictionary of modern thought*. London: HarperCollinsPublishers, p. 720.
10. Derrida, J. (1985) 'Race, writing, and difference'. *Critical Inquiry*, 12 (1): 290–299.
11. Ibid, p. 292.
12. O'Meara, D. (1991). *Forty lost years*. Randburg: Raven, p. 20.
13. Ibid. p. 22.
14. Macey, D. (2000). *The Penguin dictionary of critical theory*. London: Penguin, p.197.
15. Armens, S. (1966). *Archetypes of the family in literature*. Seattle: University of Washington Press, p. 191.
16. Bullock & Trombley, op. cit. p. 308.
17. Ibid. p. 309.
18. Armens, op. cit. pp. 191–2.
19. Ibid. p. 192.
20. Ibid. p. 26.
21. Ibid. pp. 36–7.
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CHAPTER 8: CONCLUSION: TO END WITHOUT AN ENDING

01. 'Nowadays Treppie ends before he even begins. He ends without an ending. He says it's all in the mind and people must just maar figure out for themselves what happened in the meantime' (T: 169).
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And no sign of a human spoor or a human voice will ever appear on this piece of land again. The name of the farm is long forgotten. Imagine: the wind blowing through the ruins of the farm house as if a single person had never lived there
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24. The ten Sefirot's of the Tree of Life are: Chochmah (wisdom), Bina (understanding), Da'at (knowledge), Chesed (lovingkindness), Gevuruah (justice), Tiferet (harmony), Netzach (eternity), Hod (splendour) and Yesod (foundation). The last Sefirot is Malchut, which is the real manifestation of the idea in the concrete world of reality

and represents God's presence in the human world.

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(Kurzweil uses the spelling 'Sefirot' while Fortune spells it 'Sephiroth').

25. Fortune, D. (2000). *The mystical Qabalah*. Boston: Weiser, p. 34.

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