

Opsomming

Die sentrale probleem in die verhandeling behels hoe die konsep *volksmoeder* met verloop van tyd in die Afrikaanse drama neerslag gevind het. Hoofstuk 1 bepaal die hipoteses van die verhandeling. Hoofstuk 2 fokus op die kenmerke van die volksmoeder. Die gevolgtrekking in hoofstuk 2 is dat Maria in Langenhoven se *Die vrou van Suid-Afrika* (1918) ooreenstem én kontrasteer met Nederlandse vrouefigure. Hoofstuk 3 stel vas dat vrouefigure se kenmerke as volksmoeders hul posisie binne die patriarg/volksmoederverhouding in W.A. de Klerk se *Die jaar van die vuur-os* (1952) bepaal. Verskillende soorte volksmoeder –verskyn in bogenoemde plaasdrama en in H.A. Fagan se *Ousus* (1934). Hoofstukke 4 en 5 identifiseer hoe hedendaagse volksmoeders in nuwe plaasdramas, soos Deon Opperman se *Donkerland* (1996), André P. Brink se *Die jogger* (1997), *Ek, Anna van Wyk* (1986) en *Die koggelaar* (1988) van Pieter Fourie, verder binne die patriarg/volksmoederverhouding ontwikkel. In laasgenoemde se *Koggelmanderman* (2003) beweeg die man en vrou weg van die konsepte *patriarg* en *volksmoeder*.

Titel van verhandeling:

DIE KONSEP VOLKSMOEDER SOOS DIT IN DIE AFRIKAANSE DRAMA NEERSLAG VIND

Sleuteltermes:

Konstruksie van die volksmoeder; Dekonstruksie van die volksmoeder; Rekonstruksie van die volksmoeder; Heldhaftige volksmoeder; Ideologiese- en biologiese volksmoeder; Tradisionele volksmoeder; Veranderde volksmoeder; Hedendaagse volksmoeder; Patriargale waardes; Afrikaanse plaasdrama

Abstract

The central problem in this dissertation entails how the concept *volksmoeder* (mother of the nation) gradually developed to secure a place in the Afrikaans drama. Chapter 1 determines the hypothesis of this dissertation. Chapter 2 focusses on the volksmoeder characteristics. The conclusion reached in Chapter 2 is that Maria in Langenhoven's *Die vrou van Suid-Afrika* (1918) reveals similarities and contrasts with female characters in Dutch plays. Chapter 3 ascertains that characteristics of female personages as mothers of the nation determine their positions in patriarch/volksmoeder relationships in W.A. de Klerk's *Die jaar van die vuur-os* (1952). Different types of volksmoeder appear in the above-mentioned farm play and in H.A. Fagan's *Ousus* (1934). Chapters 4 and 5 identify how the present day volksmoeder in recent plaasdramas such as Deon Opperman's *Donkerland* (1996), André P. Brink's *Die jogger* (1997), *Ek, Anna van Wyk* (1986) and *Die koggelaar* (1988) by Pieter Fourie, indicate a further development in the concepts *patriarch* and *volksmoeder*. In the latter's *Koggelmanderman* (2003) the man and woman are removed from the idea of gender.

Title of dissertation:

THE CONSTRUCTION OF THE MOTHER OF THE NATION AS PORTRAYED IN THE AFRIKAANS DRAMA

Key terms:

Construction of the mother of the nation; Deconstruction of the mother of the nation; Reconstruction of the mother of the nation; Courageous mother of the nation; Ideologic and biological mother of the nation; Traditional mother of the nation; Altered mother of the nation; Contemporary mother of the nation; Patriarchal values; Afrikaans farm drama