

University of the Western Cape

***Imagining Multilingual Spaces through Scripted ‘Codeswitching’ in
Multilingual Performance: A Case Study of ‘7de Laan’***

Michael Shakib Bhatch



UNIVERSITY of the
WESTERN CAPE

A thesis submitted in partial fulfilment of the requirements for the degree of Magister Artium
in the Department of Linguistics, University of the Western cape

Supervisor: Dr Zannie Bock

November 2010

Keywords

Soap opera

Codeswitching

Multilingualism

7de Laan

Afrikaans

Ideology

Discourse

Media

Post-apartheid



Abstract

This thesis examines how multilingual spaces in South Africa are imagined and reconstructed through the use of scripted codeswitching in *7de Laan*. It explores how the socio-political discourses and other ideologies from the broader South African context shape and influence the ways in which the soap reconstructs multilingual spaces and the identities that exist within these spaces through language and language practices.

In the literature presented in this study I explore various theories and case studies that examine Afrikaans and its indexicality in our contemporary society, the conventions of soap opera in representing 'reality' to society, the role of codeswitching in multilingual mass communication, the policies and ideologies that govern post apartheid television and finally the link between ideology, the media, language and imagined identities.. These five overarching themes often overlap throughout this thesis.

My investigation of the main questions set in this thesis is based on a triangulated analysis of (a) a five episode transcript of the soap, (b) solicited viewer perceptions gleaned from questionnaires and (c) unsolicited social media commentaries. This analysis is framed by a poststructuralist critical analysis with a specific focus on how social practices and contemporary ideologies manifest in the discourse of the soap. This approach views discourse as the juncture where identity, stereotypes and power are negotiated, enforced, imagined and challenged.

In this thesis I argue that the conspicuous absence of indigenous African languages and the use of standard white Afrikaans as the lingua franca in the soap creates an unrealistic utopian portrayal of the new South Africa that naturalises white Afrikaans culture and marginalises other indigenous cultures and languages. I argue that the soap puts middle class white Afrikaners at the epicentre of South African society thus enforcing the idea that non-whites still need to conform to white Afrikaans standards and norms at the expense of their own culture and languages despite the inception of democracy. The soap offers no depictions of resistance to this dominant white Afrikaans culture, thus misleadingly portraying it as the uncontested dominant culture of the new South Africa.

Declaration

I declare that *Imagining Multilingual Spaces Through Scripted ‘Codeswitching’ in Multilingual Performance: A Case Study of ‘7de Laan’* is my own work and that it has not been submitted for any degree or examination at any other institution and also that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

Michael Shakib Bhatch

November 2010

Signed:.....



Acknowledgments

I would like to thank the Vlaamse Interuniversitaire Raad (**VLIR**) for affording me the wonderful opportunity to be part of their ‘Cities in transition’ project, and for their financial support and academic guidance.

Moreover, I would like to thank my supervisor, **Dr Zannie Bock**, for her guidance, patience, expertise and motivation. Thank you so much for pushing me and always being there when I needed your insights...and for the much needed pressure ☺

Furthermore, I would like to thank my savior **Jesus Christ** and my beautiful wife **Wendy Bhatch** for her loving support and for giving me the time and space I needed to work.

I dedicate this research to my late mother **Mary Bhatch** and my daughter **Kenya Makeda Bhatch**.



Contents

Keywords	i
Abstract	ii
Declarations	iii
Acknowledgements	iv
Chapter 1: Introduction	1
1.1 Introduction	2
1.2 Research Questions	3
1.3 Chapter Overview	4
Chapter 2: Literature Review and Theoretic Framework	5
2.1 Introduction	5
2.2 Afrikaans: An overview of its history and current meaning	5
2.3 Soap Opera	8
2.4 Codeswitching	11
2.4.1 Codeswitching as ideologically motivated	11
2.4.2 Codeswitching on an interpersonal level	13
2.5 Post-apartheid South African Television	17
2.6 The link between Ideology, the Media, Language and identity	25
Chapter 3: Research Methodology	30
3.1 Introduction	30
3.2 Approach	30
3.3 Data collection	32

3.4	Data analysis	33
-----	---------------	----

Chapter 4: Transcript analysis 36

4.1	Introduction	36
-----	--------------	----

4.2	Analysis of individual episodes	38
-----	---------------------------------	----

4.3	Analysis of episodes 1-5 collectively	50
-----	---------------------------------------	----

4.4	Codeswitching patterns	54
-----	------------------------	----

4.5	Limitations of this study: Character analysis and Afrikaans matrix multilingualism	59
-----	--	----

Chapter 5: Viewer perceptions and Social media analysis 61

5.2	Introduction	61
-----	--------------	----

5.2	Questionnaires (see appendices for complete questionnaire)	61
-----	--	----

5.3	Social media	69
-----	--------------	----

5.4	Overall viewer perceptions	81
-----	----------------------------	----



Chapter 6: Conclusions 83

Bibliography

Appendices:

A Episode transcripts

B Facebook data

C Questionnaire

Chapter 1: Introduction

1.1 Introduction

This thesis aims to examine the manner in which multilingual spaces are imagined and reconstructed through the use of scripted codeswitching in multilingual performances. I will outline the socio-political discourses and other ideologies from the broader South African context that shape and influence the ways in which scripted performances imagine and reconstruct multilingual spaces. I will use *7de Laan*, a popular multilingual soap opera as a point of reference as it constructs an imaginary multilingual space in the fictitious suburb of Hillside in Johannesburg, South Africa.

This soap opera depicts multilingual hybridity and integration in a late-modern multilingual space through the employment of the linguistic device of codeswitching and a multiracial cast. Even though the dominant language of the soap is Afrikaans, the show incorporates other languages such as IsiZulu and English into its script. This deliberate scripting, and imagining and reconstruction of multilingual spaces is influenced by discourses of new democracy, multilingualism and linguistic and social integration.

These discourses mark the movement of the South African media away from the socially, culturally and linguistically pure and exclusive discourses of the apartheid regime to the socially, culturally and linguistically hybrid and all inclusive discourses of a post-colonial multicultural democracy. Barnard (2006:39) argues that popular culture especially soaps in South Africa are working alongside political and social institutions to “chronicle the transformation of the country into a multicultural democracy and imaginatively/materially create a new South Africa” thus shaping the imaginations of the audience.

The imagining of multilingual spaces through codeswitching in this soap is not only shaped by its scripting but is also embedded in the social, cultural and historical context (which I will refer to as the broader context) in which the performance takes place, in this case post-apartheid multilingual South Africa. Bauman and Briggs (1990:72-73) assert that the form and function of a performance cannot be fully understood if it is isolated from its broader and situational context. They suggest that a bi-directional relationship exists between the ideologies of the broader context and performance. My research thus aims to contextualize

the imagined and reconstructed multilingual spaces in *7de Laan* in its broader context in order to fully understand how and why codeswitching is employed within the scripting of the soap.

The arrival of television in South Africa occurred relatively late (1976) in comparison with most of the world. During this period TV sets were not really accessible to most people as they were a fairly expensive commodity. However as time passed television became more and more accessible to the masses and therefore a more powerful medium than radio. The SABC broadcasts of the day reflected the ideologies of the then apartheid regime. Television performances were dictated by discourses of patriarchal nationalism, linguistic and racial purity and segregation. English and Afrikaans were the primary broadcast languages while the use of indigenous African languages was neglected. The apartheid regime chose to ignore multilingualism as it was an undesirable discourse that could promote political resistance. Popular culture in this era conformed to the accepted dominant ideologies of the time and thus with the ideals of apartheid.

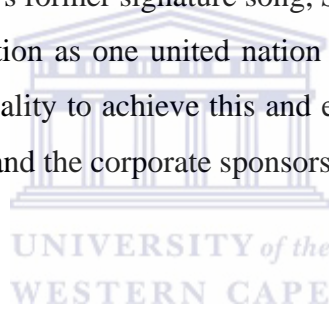
The year 1994 marked the end of the apartheid era and the beginning of the new democratic era. It also marked the beginning of new dominant ideologies that aimed to counter apartheid ideologies. Popular media almost immediately became influenced by these new discourses of new democracy, multilingualism, cultural hybridity and positive transition. This created a new market for soaps such as *Isidingo* and *7de Laan* that reflected these new discourses in imaginary multilingual spaces. These new soaps imagined and constructed multilingual interactions in the new South Africa in imaginary spaces. These images, like their apartheid predecessors, are powerful as they reinforce and validate the dominant ideologies of the current regime. Gillespie (1996:62) in Lockyear (2004:27) states that “soap opera can be seen as a way of affirming social values and reaffirming social solidarity”. Soap opera is “presented as a way in which to interpret the world, and this view of the world is influenced by accepted ideology” (Lockyear, 2004:27).

The transition of the apartheid media to a promoter of discourses such as national unity and democracy was catalyzed and legislated by the Broadcasting Act No 4 of 1999 which states the following:

The SABC must encourage the development of South African expression by providing, in South African official languages, a wide range of programming that:

- Reflects South African attitudes, opinions, ideas, values and artistic creativity.
- Displays South African talent in education and entertainment programmes.
- Offers a plurality of views and a variety of news, information and analysis from a South African point of view.
- Advances the national and public interest.

The SABC's mandate extends beyond including languages and promoting local productions, it takes on the guise of the voice and the face of South Africa. The vision of the post-apartheid SABC is to be the "pulse of Africa's creative spirit and its values" (SABC, 2005). This is illustrated by the SABC 1's former signature song, *Simunye, We are one*. Through this the SABC aims to define the nation as one united nation from one divided by apartheid. It uses the notions of unity and equality to achieve this and emphasizes personal ownership by de-centering the role of the state and the corporate sponsors.



1.2 Research Questions

The main aim of this thesis is to explore how multilingual spaces are imagined and reconstructed through the use of scripted codeswitching in multilingual performances (*7de Laan*) in the new South Africa. It addresses the following central research questions:

- How is scripted codeswitching employed in imagining and reconstructing multilingual spaces in *7de Laan*?
- What are the localized social functions of the codeswitching in these imagined multilingual spaces?
- Which identities are constructed by this scripted codeswitching?
- Do these identities reflect or reject stereotypes and dominant ideologies and discourses?

Below I discuss how I structured my thesis in order to systematically address the above-mentioned central research questions.

1.3 Chapter overview

This thesis is divided into five chapters, an overview of each follows:

Chapter 1 is aimed at orientating the reader to the research topic and indexing the main foci of this thesis. Chapter 2 (Literature Review and Theoretical Framework) is organised into six subsections which reflect six themes that I identified in the literature. It outlines the theoretical framework for this thesis. In Chapter 3 I outline my research design and the processes involved in the collection of my data. In Chapter 4 I analyse the data described in Chapter 3 and I present and qualify the findings yielded by my analyses. In Chapter 5, which is the final chapter, I make sense of my findings and link them to the research questions outlined in Section 1.2. I also offer some final concluding statements on the research.



Chapter 2: Literature Review and Theoretic Framework

2.1 Introduction

In my literature review I present various theories, case studies and research papers that explore the five overarching themes that are relevant to my research project. These five overarching and often overlapping themes are namely: Afrikaans and its indexicality in our contemporary society, the conventions of soap opera in representing 'reality' to society, the role of codeswitching in multilingual mass communication, the policies and ideologies that govern post apartheid television and finally the link between ideology, the media, language and imagined identities.

In terms of the role of language and language practices in imagining multilingual spaces I explore the indexicality of Afrikaans in our society and the role of codeswitching in the representation of multilingualism.

With regard to the conventions of the soap genre within the new South African media context I will be looking at how soap operas shape the collective imagination within the ideological frameworks of the reformed post-apartheid media.

Last but not least I will be looking at what types of identities are imagined and created through the use of Afrikaans and codeswitching in post-apartheid soap operas.

2.2 Afrikaans: An overview of its history and current meaning

Due to the fact that Afrikaans is the dominant language in the script of *7de Laan* it is necessary that I explore its development and indexical values from its origins to its place in contemporary society. Such an exploration will shed some light on how the language has developed through various ideological regimes and on what it has come to represent in present.

Roberge (2002:79) writes that European settlers, the indigenous Khoekhoe and slaves of African and Asian descent were primarily and equally responsible for the formation of Afrikaans between 1652 and 1795. McCormick (2006) drawing on the works of Roberge

(2002) and Polenis (1993), amongst others, notes that Afrikaans has developed over four ideological periods, namely: the pre-standardisation period, the period of regulation and standardisation, the period of resistance to standard Afrikaans and finally post-apartheid South Africa. In her article, *Afrikaans as a lingua franca in South Africa: the politics of change*, she maps the development of the language from its Dutch origins to its role in apartheid nationalism and to its development as a potential lingua franca in post-apartheid South Africa.

During the pre-standardisation period (1650-1870) Afrikaans was born out of the necessity to communicate within a multilingual setting amongst the early Dutch settlers, the indigenous Khoekhoe, South East Asian slaves and exiles, and other African slaves. It was during this period that Afrikaans took shape by developing into a creole that drew on the lexis of standard Dutch (as a matrix), Malay and Creole Portuguese in order to function as a lingua franca between the Dutch colonial masters and the slave and indigenous underclasses.

In the 1850's this creole developed into a dialect called *Oostergrensafrikaans* (which eventually formed the basis for standard Afrikaans) by Dutch settlers that fled the British controlled Cape Colony in the quest for political independence. Concurrently, back in the Cape colony, another variety of Dutch referred to as "Muslim Afrikaans" (Van Rensburg 1997:10-22) was taking shape amongst the large Muslim community. This variety had gained prestige within this community who standardised it by writing it in Arabic script and used it as a language of religious instruction. The divergence of these varieties and other subsequent varieties from European Dutch occurred separately and in isolation over time due to various social factors such as the end of slavery, racial segregation and the influence of Islam (McCormick 2006).

During the period of regulation and standardisation (1870-1980) the need to standardise Afrikaans was realised by the white Afrikaner community (and spearheaded by the Genootskap van Regte Afrikaners) in order to establish unity amongst white Afrikaners and establish Afrikaans as marker of cultural identity (Roberge 2002). Mesthrie (2002:17) also notes that during the 1870's the Paarl-based *Society of True Afrikaners* (Genootskap van Regte Afrikaners) emphasised an increased use of Afrikaans rather than Dutch in their writing. The standardisation process which occurred in various stages during this period was supported and spearheaded by various other Afrikaner nationalist movements that sought to

oppose the dominance of English and establish Afrikaans as the lingua franca in the workplace and as a second language in Bantu schools under their control. This ideal was eventually realised during the apartheid era, specifically during the 1960's and 70's. Ironically this perceived great achievement is exactly what alienated many South Africans of colour from the language. They came to see the language as symbol of white Afrikaner oppression and the apartheid system. The resentment towards Afrikaans by the mass of people defined as 'black' under apartheid would eventually result in the Soweto uprising of 1976.

According to McCormick (2006) the post-1976 period marks the beginning of resistance to standard Afrikaans by many people of 'colour' in an effort to resist all aspects of Afrikaner nationalism, oppression and influence. However, in a twist of irony, it was also during this period that Afrikaans-based lingua francas, in the form of street patois such as tsotsitaal and flaaitaal, were used extensively by the 'non-white' population in multilingual settings. These lingua francas can be characterised as "anti-languages" (Makhudu 2002:402) that resisted the dominant society (white Afrikaner society) by acting as "in-group codes which cut across language groups, denoting an urban, streetwise and non-conservative identity" (Makhudu 2002:401). These anti-languages eventually became the voice of many of the oppressed youth of this period and beyond, and their influence can be seen in many aspects of contemporary South African youth culture, especially in the kwaito music movement.

From 1980 onwards the stigmas, values and the ideologies associated with Afrikaans have been challenged and shaped by speakers of the language, scholars and politicians. A range of events, movements and measures have contributed to the evolution of Afrikaans from the language of white oppression to a marker of local identities.

The extensive use of the 'Kaaps' dialect of Afrikaans (which is primarily spoken by the coloured community of the Western Cape) in anti-apartheid poems, rallies, drama and other forms of resistance literature contributed greatly to the re-thinking of Afrikaans as not only a language of the oppressor but also as a code of the oppressed. Similarly the music of various white Afrikaans rock musicians during the 1980's altered the negative perceptions of Afrikaans to positive ones through challenging conservative Afrikaner nationalist ideologies by codeswitching to English and incorporating township slang into their lyrics (McCormick 2006: 104) . Both these socio-political movements contributed considerably to the erosion of

the negativity that surrounded Afrikaans: they have made it possible for Afrikaans to eventually take its place as a respected official language that is spoken by South Africans of all races in post-apartheid South Africa.

During the post-apartheid era South Africa has seen the production of educational materials that emphasise the slave and 'Kaaps' origins of Afrikaans (McCormick 2006). It has also become common place to see non-standard varieties of Afrikaans being used in all forms of media. *7de Laan* (which is one of the most viewed soap operas in the country) serves as a perfect example of this.

This soap seeks to depict the role of Afrikaans within our multilingual society and the important cohesive role that it can play in newly established multicultural communities. It capitalises not only on the clever utilisation of codeswitching but also on the ability of the genre of soap opera to capture its audience on a daily basis and passively feed them images of an imagined non-racial reality.



2.3 Soap Opera

Below I explore how the soap opera genre provides a framework (within the ideological frameworks of the broader context) for the representation of an imagined community. I aim to explain how the conventions of this genre consciously shape and produce these imagined communities through specific language practices.

Liebes and Livingstone (1998) conducted an analysis (based on an ethnographic approach) of the most popular soap operas in five European countries. They found that three subtypes of the soap genre exist in these countries, namely the dyadic soap, the dynastic soap and the community soap. Each of these subtypes were found to have distinctive definable characteristics in terms of narrative, gender, class and hegemony. Each of these subtypes represent the real world differently.

The dynastic model focuses on one powerful family, with some satellite outsiders connected by romance, marriage or rivalry. The community model is centered around a number of equal, separate, middle and working class, multigenerational families (including single parent ones), and single characters, mostly not romantically connected to each other, all living

within one geographical neighbourhood and belonging to one community. The dyadic model focuses on a destabilized network of a number of young, densely interconnected, mostly uni-generational, interchangeable couples, with past, present and future romantic ties, continually absorbed in the process of reinventing kinship relationships.

These three prototypes shape narratives and are respectively and unevenly affected by the dominant discourses that operate in the 'real world' or in the socio-political contexts of these countries. Liebes and Livingstone found that British soaps were rather conservative and focused on social issues, "motherhood" (Liebes and Livingstone 1998:3) and paternalistic pedagogies whereas American soaps focused on individualism, upward mobility and romance. According to Liebes and Livingstone these juxtapositions reflect the major discourses that operate with the legal and ideological frameworks of these societies and the agendas of the societies that watch these soap operas. These juxtapositions are also 'reflected' in the 'subtype' of the genre of soap opera that has a large following within a given society. In Britain the 'community' model of soap opera is preferred, hence the popularity of soaps such as *Coronation Street*. However, in America 'dyadic' and 'dynastic' soap operas like *Bold and the Beautiful* and *Dallas* have high popularity.

7de Laan fits the description of 'community' soap most closely. It depicts an idealized harmonious working to middle class neighbourhood community where characters with gender specific professions live, work and enjoy recreational activities in close proximity to each other. It also depicts the new South African ideals of equality by portraying all characters as relative equals irrespective of their age, race, gender or profession. The community model of soap opera aims to have a "mimetic" (Liebes and Livingstone 1998:18) relationship with its viewers. In other words it aims to be socially conscious and responsible, and it is usually created in the "spirit of public broadcasting" (1998:18) in an attempt to address national, cultural and political concerns.

One of the aspects of soap operas that is 'in focus' in this thesis is codeswitching (CS). Charles and Gardner-Chloros (2007) examine Hindi-English codeswitching in various genres (both scripted and unscripted) on 20 hours of cable television programming in Britain in order to understand the extent to which bilingual broadcasts mirror 'real' codeswitching amongst Hindi/English bilinguals in Britain. They found that codeswitching is under

represented in soap operas where the language is scripted and highly stylized. They attribute this underrepresentation to constraints of the genre, especially in terms of stylisation.

Their research found that “the vast majority of the language in drama serials (and soap operas) occurred in Hindi but switches to English were common” (Charles and Gardner-Chloros 2007:103). The data showed that the most frequent switches occurred in openings and closings of conversations in English i.e. greetings and ‘goodbyes’, speech acts such as apologies, expressions of gratitude and in particular settings such as offices, law courts, university offices, which would be termed ‘situational codeswitching’ by Blom and Gumperz (1972:103).

Charles and Gardner-Chloros concluded that the uses and functions of codeswitching in these dramas and soaps were due to its use in discourse functions such as reinforcement, contrast, as well as for culturally loaded concepts, its ubiquity within certain settings portrayed in TV fiction where English still plays an important role (e.g. law courts, university etc) and its role as a framing, structuring and variety-providing device in the speech of presenters in highlighting transitions between different parts of a programme. This can be compared to situational switching as termed by Blom and Gumperz (1972).

Charles and Gardner-Chloros (2007) also found that unscripted segments of speech and spontaneous speech in talk shows reflected the use of codeswitching in the wider society more than the scripted codeswitches that occurred in soap operas. (Charles and Gardner-Chloros 2007:116). They noted that CS in talk shows was used more extensively “across the style / formality continuum in a way which reflects it as a very common linguistic resource in the British Asian community” (Charles and Gardner-Chloros 2007:117).

They assert that “the contrasts between the amount of CS in different programme types (talk shows and family dramas and soaps) is revealing in terms of the attitudes of the media controllers and producers towards different varieties and different ways of speaking” and their different values (Charles and Gardner-Chloros 2007:94).

2.4 Codeswitching

Codeswitching is the most prominent language practice in the script of *7de Laan*. It plays a crucial practical and ideological role in how this soap opera imagines our multilingual society. Codeswitching functions on two levels within the soap. On a communicative level it functions as device that allows the speakers to draw on their bilingual and multilingual resources to communicate across linguistic boundaries, and on an ideological level it indexes and portrays hybridity, cultural convergence, multiculturalism and unity in diversity. In order to understand how codeswitching operates within the soap on both levels I draw on theories that view codeswitching as a linguistic choice that serves an ideological purpose, and on theories that explore its functions on an interpersonal communicative level. The former takes centre stage in my analysis as the codeswitching in the soap is scripted and cannot be fully analysed as ‘natural codeswitching’ on an interpersonal communicative level. My primary goal in this section is to understand how scripted codeswitching is governed by the ideals of the ideologies that operate within the broader context.

2.4.1 Codeswitching as ideologically motivated

In her article, *Bilingualism as Ideology and Practice*, Heller (2007) writes that language practices are politically and socially embedded, and that they are governed by nationalist ideologies. Due to this, bilingualism (and multilingualism) especially in the public sphere are not just due to the coexistence of linguistic resources. Societal bilingualism and multilingualism are shaped by factors such as democracy, autocracy, globalisation, economics, migration and so on. Languages are a set of “resources which circulate in unequal ways in social networks and discursive places” (Heller 2007:2), their meaning and value is socially constructed within constraints of social organisational processes, under specific historical conditions. As a consequence they must to be viewed within the historical and present regimes of our context.

Heller (2007) emphasizes the movement away from studying codeswitching and bilingualism as languages practices that are disconnected from ideology and mere products of linguistic resource utilisation in interpersonal communication. She suggests that theorists put socio-political systems and not individual speakers at the centre of their research as this produces a more meaningful interpretation of bilingual language practices amongst speakers. Heller (2007) draws on French and Italian nationalism during World War 2 as an example to

illustrate this point. In these countries a 'national language' was encouraged thus suppressing the 'less important' languages that operated within the borders of these countries. The governments of these states ignored bilingualism in favour of monolingualism which was more suited to their ideological agendas. It was only after World War 2 when globalisation and the desire to become part of the world community became more prominent, that these states began to embrace bilingualism and diversity. This example is apt when trying to grasp the relationship between language practices in public arenas and dominant discourses.

Heller (2007) further emphasises that ethnographic and interpersonal studies of bilingual language practices are insufficient to answer the question of how ideology affects language on a grand scale, as too much emphasis is placed on individual language practices rather than on the institutions that construct society and its linguistic boundaries and resources. Individuals can operate (in most cases) only within the boundaries and social conventions set by dominant discourses of a given context. Heller asserts that theorists should ask the following question: "Who is doing what, and with what resources" (Heller 2007:14). This question, she asserts, is the only way to "reorientate studies of language, community and identity, and hence bilingualism" (Heller 2007:15).

Heller (2007) does however acknowledge that speakers can either adhere to or stray from the social norms created by dominant discourses especially when conducting interpersonal bilingual communication, depending on the domain they find themselves or their political stance.

In agreement with this idea Auer (1998) asserts that conversational codeswitching data can only be understood completely once it is located and understood within its local and global contexts, as it is these contexts that shape language practices through discourse and ideology. This is the only way that meaningful research on bilingualism can be produced, and in which codeswitching can be empirically understood by scholars. This is especially true when dealing with scripted codeswitching, which is influenced by the ideological context in which is generated. In my study scripted codeswitching cannot be understood in totality by looking at its morphosyntactic structure but rather by understanding how it operates within broader societal frameworks that are governed by socio-political discourse.

In the article, *Codeswitching in Sociocultural Linguistics*, Nilep (2006) outlines the development of codeswitching research by linguists, sociologists, anthropologists over the past six decades. He locates and explores the developments in the field since it became an academic focal point and he identifies current and key trends within linguistics specifically. He also explores and compares definitions of codeswitching by various theorists from the above-mentioned disciplines and he explores them in relation to each other. He gives a holistic interpretation of this concept from the perspective of different disciplines that are concerned with different outcomes and research foci. He avoids critique but rather highlights the shortcomings of various codeswitching research and theories.

Nilep (2006:17) concludes that codeswitching should be viewed by researchers “as a practice of individuals in particular discourse settings”. He emphasises that codeswitching between individuals cannot be analysed effectively if the analyst fails to understand the discourses that operate in the broader societal context in which this communicative event is located. He bases this conclusion on Stroud’s (1998) suggestion that discourse analysis should be grounded in an understanding of the society within which communication takes place (Nilep 2006:15) as “language use and patterns of codeswitching both structure and are structured by indigenous cultural practices” (Stroud 1998:322, in Nilep 2006:15).

Following from this my analysis of the codeswitching that occurs within *7de Laan* will be sociolinguistic in nature rather than just a mere analysis of the morpho-syntactics of this phenomenon. I will primarily analyse how scripted codeswitching operates as a marker and by-product of the discourses that operate within the broader socio-political context.

2.4.2 Codeswitching on an interpersonal level

In order to analyse how scripted codeswitching operates as a marker and by-product of the discourses that operate within the broader socio-political context I also need to understand how codeswitching functions at a local interpersonal communicative level and as a marker of speaker identity. Analysing codeswitching at this level will shed some light on how speakers use their linguistic resources to converge with or diverge from the ideologies of the broader context and simultaneously navigate and alter their identities when communicating with each other. It will also offer an understanding of how languages function and coexist within the unequal power relations set by the ideologies of the broader context.

In her article, *Codeswitching in Africa: a model of social functions of code selection*, Myers-Scotton (1992) states that codeswitching is a linguistic choice that reflects the speaker identity and how speakers negotiate their position in interpersonal communication. She bases this theory on her “markedness model” which suggests that “all linguistic choices can be seen as indexical of projected rights and obligations balances in interpersonal relations”(Myers-Scotton 1992:167). She states that: “When a speaker engages in codeswitching it is a negotiation of some type regarding the rights and obligations balance between the speaker and addressee” (Myers-Scotton 1992: 167). She illustrates this model with examples of conversation from Luyisa-Swahilli bilinguals in Kenya.

In the case study, *I'll meet you halfway with language- Codeswitching functions within an urban context*, Finlayson and Slabbert (1997) explore the functions of codeswitching within a South African urban context. The aim of their paper is to view codeswitching among multilingual subjects from Soweto as a form of linguistic accommodation rather than as a form of exclusion. The article discusses and identifies the social dynamics in which codeswitching occurs and it gives different examples of codeswitching and the variations of codeswitching that occurs within this social dynamic. It then explores the implications that these variations of codeswitching have on Myers-Scotton's (1993) “markedness model”.

Appel and Muysken (1987) identify a range of functions of codeswitching and codemixing. They found that speakers engage in codeswitching and codemixing for referential, directive, expressive, phatic, metalinguistic and poetic functions. The article gives a detailed explanation of all of these functions and it also investigates the social constraints on codeswitching and the grammatical factors that enable a codeswitch to be correct or incorrect. It explores codeswitching in bilingual communities from a sociolinguistic, psycholinguistic and syntactic point of view. Appel and Muysken (1987) distinguish between different types of code switching that occur in bilingual communities. These variations are ‘tag switches’, intrasentential and intersentential codeswitching. Tag-switches refers to a tag, exclamation or a parenthetical that is in a different language to the rest of the sentence, intrasentential codeswitching refers to codeswitching that occurs in the middle of a sentence and is often referred to as codemixing and intersentential codeswitching refers to codeswitching that occurs between sentences.

According to Appel and Muysken, in most cases where English is used within a codeswitching situation it almost always reflects 'Englishisation', the global dominance of English in science, technology, and pop culture (Phillipson & Skutnabb-Kangas, 1999). The extensive use of English is motivated through referential necessities, orientation and sometimes identification with some aspects of English-speaking culture (Androutsopoulos 2006, Myers-Scotton 1993). Androutsopoulos (2006) explores 'Englishisation' in more detail by pointing out what type of codeswitched words and speech acts can generally be regarded as 'Englishisations'.

Androutsopoulos (2006:6-7) states that greetings and farewells (e.g. 'hi', 'bye-bye', 'see you'), expressive speech acts, expletives, and certain expressive interjections (e.g. 'thanks', 'sorry', 'wow'), discourse markers (e.g. 'ok', but also 'well' and 'anyway'), slogans, (which are related to sub cultural concerns), advertisement slogans for a particular product or service (e.g. 'Get it', 'check it out', 'visit our site'), 'props' (greetings and/or congratulating routines that are particular to specific subcultures that are related to English culture) are usually the reasons why individuals codeswitch to English. All of the above English speech acts and words are generally used by speakers of other languages that are in close contact with the English language or other aspects of English culture as a result of globalisation.

In the article *Afrikaans Tienertaal*, Marais (2005) deals with how Afrikaans teenagers use English words in their slang. She argues that Afrikaans Tienertaal is a variety of Afrikaans that owes its existence to the close contact between Afrikaans and English. This case study makes use of a focus group of Afrikaner teenagers and popular Afrikaans youth magazines to come to its conclusions. In it she explores how these English words differ in various friendship groups/groupings and sub cultures, and how they have a social bonding function amongst teenager members. She found that the use of slang words amongst the focus group had various functions such as solidarity, friendliness and to mirror the subculture that the teens saw themselves part of. The English slang words that these teens used were words such 'chick', 'dude', 'common,' 'wack', 'sweet' etc. In some cases these words might have lost their initial English meaning but that was not always the case. The slang also tended to be used in hyper informal situations with peers.

The close contact between two or more languages over a prolonged period of time may also result in a phenomenon referred to as lexical borrowing. Lexical borrowing refers to the

phenomena where the words of one language become incorporated into the vocabulary of another over time. These lexical borrowings or loan words are words from a donor language “that occur relatively frequently (in the recipient language), are widely used in the speech community, and have achieved a certain level of recognition or acceptance, if not normative approval” (Poplack, Sankoff and Miller 1988:52). In other words these borrowed words form an integrated part of the recipient language and can therefore not be regarded as codeswitches as they can be used by monolingual speakers of the recipient language, who have no knowledge of the donor language, in a monolingual conversation. This phenomenon generally is a result of the socio-economic, cultural, political or the social dominance of the donor language over the recipient language (Myers Scotton 2006:209).

The Matrix Language Frame Model developed in Myers-Scotton (1993b) which is further expanded and refined in Myers-Scotton and Jake (1995) provides a morphosyntactic basis for explaining how foreign forms first occur in codeswitching, and subsequently become incorporated into the recipient (matrix) language as borrowed items” (Simango. 2000, pp 7). The participating languages are unequal partners, the recipient language is the matrix language and it provides the morphosyntactic frame or grammatical structure for the incorporation of words from the donor language, which is also referred to as the embedded language. These words are morphologically and semantically modified in order for them to be applied within the grammatical structures of the matrix language. Due to this these borrowed words consist of morphemes from the two distinct languages.

In the article, *My Madam is Fine: Adaptation of English loans in Chichewa*, Simango (2000) explores English loan words in Chichewa and aims to show that the recipient (Chichewa) language is not a passive participant in the borrowing process and that certain modifications are made to the borrowed words to make them suit the cultural and linguistic requirements of the recipient language. He also explores the convergence of the recipient language with the donor language (English) as a consequence of political issues such as colonialism and cultural imperialism.

Simango explores how the English words are modified in Chichewa in terms of phonology and morphology and how the borrowed words do not always fit into the same word classes, and sometimes lose their meaning in the recipient language. He argues that when monolingual Chichewa speakers use borrowed English words it cannot be regarded as

codeswitching but rather as borrowing due to the fact that this speaker only understands the word within a Chichewa conversation and cannot speak English. He discusses how indigenous items such as the Chichewa numbers are replaced by English numbers and how monolingual Chichewa speakers then regularly. He uses the Matrix Language Frame Model developed in Myers-Scotton (1993) as the basis for his explanations of this linguistic phenomenon.

The forms of codeswitching, which occur at a local interpersonal level, that I will be focusing on in the latter part of this thesis are: intersentential and intrasentential switching as defined by Appel and Muysken (1987), lexical borrowings as defined by Myers-Scotton (2006), Simango (2000) and Poplack, Sankoff and Miller (1988) and Englishisation/Slang as defined by Androutsopoulos (2006), Marais (2005) and Phillipson & Skutnabb-Kangas (1999). These clearly defined variations of codeswitching provide a good theoretical framework for my data analyses which is geared toward answering the research questions identified in Chapter 1.

2.5 Post-apartheid South African Television

In this section I map the development of television broadcasting in South Africa from inception to present day. With this I aim to highlight the ideological changes that have occurred in this industry over time. I also hope to shed light on how the current ideological frameworks of this industry disseminate certain discourses via television in order to meet the demands of nation building and redressing the past.

Teer-Tomaselli (2001) reviews the new SABC's vision as the national public broadcaster for a new South Africa. She outlines the major changes that the SABC has experienced in terms of politics, economics and social responsibility during its transition from a government broadcaster during apartheid to a public broadcaster in post-1994 South Africa. All of the changes that she outlines meant a renewal of vision for the SABC that was influenced by South Africa's newly established democracy.

The new SABC summarised their vision as follows (SABC 1996: 2, in Teer-Tomaselli 2001: 118):

To deliver full-spectrum services to all South Africans, in all parts of the country, and in each of the eleven official languages. Their programme content

is aimed at protecting and nurturing South African culture and creativity, and reflecting South Africa to itself, and to the world; South Africa from a distinctly South African perspective.

This vision was influenced by the dominant discourses of the new era which included a concern with nation building, embracing diversity and promoting multilingualism. There was a marked change in the programming that appeared on SABC TV after the transition to democracy. There even was a channel reconfiguration that sought to desegregate the channels by renaming them and mixing their cultural and linguistic content. It was now possible to view a Xhosa drama straight after the Afrikaans news, this was something that was never would have happened during the pre-democratic era. There were new sitcoms such as *'Going up'* and *'Suburban Bliss'* that used humour and parody to imagine the new South Africa in a manner that that sought to transcend the aftermath of apartheid and forge national cohesion. These sitcoms replaced foreign ones from their prime time slots and they imagined South African cities as multicultural and multilingual contact zones that embodied the new South African ideal of an integrated society. One of the ways in which the new multilingual ideals were realised was through subtitling.

Msimang (2006) explores subtitling practices in the popular South African soap opera *Generations*. The purpose of this study is to determine whether the subtitling in this soap was aligned with broadcasting legislation that aims to promote multilingualism and the status of indigenous languages.

Msimang argues that *Generations* is a popular soap amongst black audiences as it portrays blacks as middle class citizens and it offers them an escape from the social realities that they face on a daily basis. Even though this is the case, his findings also point out that English, a former colonial language, still enjoyed ideological dominance through the subtitling over the other indigenous languages. Due to these conflicting findings he argues that even though *Generations* caters for a multilingual audience it fails to effectively promote multilingualism as English is given ideological preference as the assumed lingua franca of South Africa. Msimang (2006:69) also argues that the codeswitching in *Generations* does not signify anything as it is randomly placed. He asserts that the codeswitching is merely a device that allows characters to express themselves more clearly rather than a device that shapes an identity.

He did, however, find that switching occurred mostly between black characters and that the switches from indigenous languages to English and vice versa were almost equal in number in the analyzed episodes. However, when white characters conversed with black characters the entire conversation would be conducted solely in English even when the white character was Afrikaans speaking. When Afrikaans was used by the Afrikaans characters in a scene, almost no codeswitching would occur. In other words there was a tendency for Afrikaans to be used on its own rather than in conjunction with other languages.

Msimang found that almost all switches that occurred in the analyzed episodes were from other languages to English thus confirming the ideological dominance that English has over the other codes in the soap. The article concludes that despite the fact that *Generations* offers audiences an unrealistic portrayal of what it is like to be black in South Africa, both in terms of depiction and language utilization, it remains popular amongst black audiences. It represents blacks as enjoying a middle class existence that is typically white. Blacks in *Generations* are shown to replace the white faces that previously played the roles of the societal elite. Their roles are an exaggerated and extreme account of the emerging black elite and how they navigate their identity in post-apartheid South Africa.

Lockyear (2004) explores the multicultural dimensions that are prominent in three South African soaps ('*Isidingo*', '*Generations*' and '*Egoli*'), the latter representing soaps from the pre-democracy era. Her textual analysis of these soaps employs an approach that seeks to identify how dominant ideologies and other factors influence media representations by viewing the text within a broader socio-political framework.

In her analysis Lockyear (2004) explores how competition for viewership, dependency on government funding and the socio-political context influence how soap operas represent multilingualism. The scope of the paper also explores how stereotypes are generated, reinforced, challenged and rejected in the above-mentioned soaps. The author deliberately explores this avenue in order to understand how viewer expectations of the text influence the construction of identities in the respective soaps.

Lockyear argues that the producers of these soaps aim to reproduce recognisable images through stereotypes but fail to cater for all cultural groups in doing so as these stereotypes fail

to have equivalent meaning for all cultural groupings. She finds that these respective soaps were biased in their representation of black South Africans as their constructed identities are primarily based on Western and globalised models that depict “homogenised multicultural” (Lockyear 2004:40) that are aimed at satisfying commercial and political stakeholders. She is critical of ‘*Generations*’ as it depicts a reversal of “white ideology” (Lockyear 2004:40), with black characters playing more superior roles than their white counterparts. She also criticises ‘*Egoli*’ for depicting utopian racial equality that is unrealistic. She argues that replacing negative images with positive ones only marks a reversal of racist ideologies, and that this results in reverse inequality. She attributes the shortcomings of these soaps in terms of imagining multilingual spaces through script to the influence of commercial interests and dominant political discourses.

Other writers share the same sentiments about the portrayal of blacks in *Generations* and in other soaps. In her article, *Mediating the Neoliberal Nation: Television in Post-apartheid South Africa* (2006), Ives argues that the portrayals of black middle class families on South African television programmes are centered around material consumption and personal enrichment. She states that these depictions, which are prominent on *Generations* and *Isidingo*, serve the new government’s attempts to imagine post-apartheid South Africa in a neoliberal way. She explores how this ‘theatre’ of capitalism on television constructs and reflects national imaginary in relation to notions of national belonging.

Ives (2006) argues that television and the economy act as disseminators of information which aim to socialize members of society. In making this argument she draws on Gramsci in Hall (1986) who argues that economic and political powers retain control through ideology and not only through violence and coercion. She thus views ideology as the status quo created by a hegemonic culture to promote the values of the elite (Ives 2006:157).

Television, she argues, is especially powerful in creating a status quo as it produces imagined geographies linguistically through visual images and language simultaneously. This reinforces and verifies realism thus providing the perfect medium for constructing imagined geographies. Television in this way acts as a national narrator which constructs and emphasises ideologically charged social identities and cultural practices in imagined spaces and distributes them to the nation.

In conclusion she asserts that South Africa television is an “ideologically charged space” (Ives 2006:167) that articulates a new vision for the country and works toward constructing a ‘new’ South Africa that is liberated from its apartheid past and united through a ‘rainbow’ ideology. This supports the Foucaultian (1991) assertion that television is an example of a ‘diffuse’ avenue of power through which we “get clues about how to act, what to think, and how to imagine ourselves within our communities” (Ives 2006:158).

Barnard (2006) explores how soaps and sitcoms in South Africa chronicle and depict the discourses of new democracy, embracing multilingualism and multiculturalism, diversity and hybridity. He aims to show how soaps and sitcoms have evolved from the linguistically and culturally exclusive discourses of the apartheid regime to the currently dominant discourses of the all inclusive new democratic political order.

Barnard (2006) employs a critical discourse analysis of the narratives of the new South African soap *Isidingo* and the sitcom *102 Paradise Complex* to achieve the goals of this article. The paper highlights the shift in ideology from the old to the new South Africa with regard to race relations, gender, language and media constructions of multilingual spaces. It also illuminates how the departure from the old discourses influences how the media embraces the new discourses of the era. The paper argues that the dominant discourses of the past and the present coexist in South African popular culture. Even though these discourses are almost polar opposites of each other with regards to ideology, they tackle the same issues (from polar perspectives). For example, in the sphere of nationalism, which is critical to national identity, discourses of the past promote racial segregation and monoculturalism whereas the discourses of the present promote multiculturalism and racial integration. Ideologies of the past influence how new ideologies are formulated and implemented in media policy. The latter ideologies are influenced by the disintegration of the former and the need for positive change. The transition from the old to the new is not instant, it is one that is carefully planned, and that seeks to systematically redress the ‘injustices of the past’. It therefore draws on what was ‘wrong’ with our past in order to ‘fix’ the present and the future. This equation sheds some light on how the shift from the old to the new ideologies contributes to the systematic construction of new multilingual identities through script/text in the media. This construction of new multilingual identities is however not exclusively fuelled by the need for positive change but also by other less obvious factors such as commercial interests.

Television also creates a platform for companies with commercial interests to capitalise on dominant contemporary ideologies to sell their products and services. Ebrahim-Vally and Martin (2006) thus explore how the new South Africa is recreated in TV commercials. Their paper is mostly concerned with how viewers perceive these imaginings of South Africa in the commercials. I have found their analysis of the four commercials that were analysed in the paper to be valuable to my understanding of my research topic.

Commercials in the “old” South Africa generally did not use images of black and white collaboration and co-existence in their imaginings of reality. However, in the new South African commercials this changed: images of a multi-racial, multilingual and multicultural South Africa became the order of the day. In this paper Ebrahim-Vally and Martin analyse a Consol, FNB, Black label and a Vaseline intensive care television commercial that were all aired in post-apartheid (2003) South Africa to illustrate this change.

The Consol commercial depicted a white and a black South African enjoying the same type of music. It contains images that suggest that blacks and whites are more similar than previously imagined. The FNB commercial depicted a black and a white security guard working together. The authors argued that this promoted the new South African ideal of racial and socio-economic equality in the workplace in the advert as the security guards were in equal in rank. The Vaseline commercial featured a mixed race couple where the black female was blind. She uses her hands to feel the skin of her white boyfriend and seems to love the soft texture and cleanliness of his skin. This advert depicts a ‘colour blind’ relationship and it also suggests that beauty is not determined by an individual’s skin colour but rather by the texture of his or her skin. This is in direct opposition to apartheid policies and ideals of racial stereotyping. The Black Label commercial shows black and white engineers and workers toiling equally hard as a team. After the hard day’s work the whole team enjoys Black Label beer together. In the background one can hear Zulu choral music as a backdrop to the English voice over. This advert depicts social and racial cohesion, harmony, equality and cooperation, all of which are ideals of the new South Africa.

Collectively all of these commercials imagine South Africa as a happily developing country that has overcome the legacies of the previous regime. The racial lines are blurred and social cohesion, racial integration and cultural exchange are foregrounded in these advertisements.

In the article, *Black role portrayals in South African television advertising*, Cassim and Monteiro (2001) explore how advertisers and marketers portray blacks in their TV commercials. They collected their data from 119 commercials and 348 participants respectively. Their findings show that there is a marked over representation of blacks as middle class citizens. They also found that blacks were generally portrayed as English speakers and the roles that they played in the advertisements were not socially realistic.

These over representations and socially unrealistic portrayals of blacks can be attributed to a number of factors. The fact that advertising is aimed at specific audiences for commercial interests already influences how this medium depicts the world. Furthermore the need to portray 'politically correct' representations of race, class and gender relations further skews the portrayal of blacks in the South African context. White attitudes toward blackness and black attitudes towards the portrayal of their own reality also influence how advertisers portrayed blacks.

In the new South Africa the portrayal of blacks as subservient workers would not be well received by a black audience as this type of portrayal was overused in the pre-democratic era where it was a social reality. Similarly these images might evoke feelings of guilt amongst white viewers who are trying to rethink their identities and racial positioning in post-apartheid South Africa.

Advertisers in the New South Africa are now expected to conform to ideologies of new democracy and nation building just like all other forms of mass media. Their portrayals of blacks are therefore based on urban middle class characterisations that are more suited to South African whites than blacks. The sampled advertisements were found to assume race, class, gender and occupational equality despite the social realities of the new South Africa. The researchers found that none of the adverts portrayed blacks as being unemployed despite the fact that most of the black population at the given time were unemployed.

Cassim and Monteiro (2001:121) assert that "advertisers are certainly presenting black aspirations more than they are reflecting reality". In lieu of the political change that South Africa is experiencing it is not surprising that advertisers are employing politically correct portrayals of blacks rather than portraying the reality of the majority of black people whose

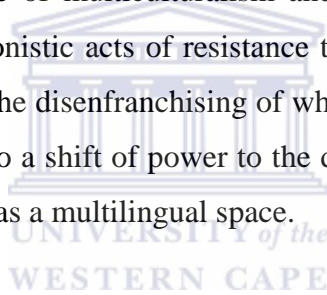
living conditions have not really improved in the new South Africa. Portrayals of their reality might be seen as counterproductive to nation building, anachronistic and resistant to the dominant discourses of the new 'Rainbow Nation'. Some of the themes and patterns highlighted in the findings of Cassim and Monteiro's (2001) study are also prominent in other genres.

Cinema, like advertisements, in the new South Africa has also experienced ideological shifts in how it portrays the nation to itself. Steyn (2003) discusses the cultural hegemonies that shape "whiteness" or the representation of South African whites in cinema. In this paper she explores how the visibility of the other (blacks) reflects a shift from the discourse of white superiority in pre-democratic South African cinema to the discourse of new democracy and multiculturalism since the early 90s. She investigates how Eurocentric cinematic constructions of "whiteness" are challenged by postcolonial democratic literature that seeks to represent South Africa as a space of hybridity and multiculturalism. She also states that the early 1990s marks the beginning of the decentralisation of "whiteness" and the dismantling of race as a primary identification tool in cinematic representations of the South African identity. She attributes this to shifts in the power balance in the new South Africa where whites no longer have the power to define the "self and others" (Steyn 2003:236). This period she states is characterised by post-apartheid literature that challenges the "psychological misrecognition, personal inflation and denial" (Steyn 2003:236) of apartheid literature's representations of whiteness and blackness in the new South Africa. In this period a new sense of self and others was being formed in popular media. This created a situation where the experience of whiteness and white entitlement is being experienced through post-apartheid discourses of national unity and democracy.

In her analysis, Steyn draws on the work of Botha (1995) who states that cinema and popular media are vital to transition and forging a new social cohesion as they make sense of change by reviewing the past and relieving transitional tension by holding up a mirror of society. To make sense of this theory she applies it to the analysis of the post-apartheid films '*Taxi to Soweto*' and '*Panic Mechanic*' that clearly show a movement away from the old ideological representations of white South Africa to a new hybrid South Africa. In these films African townships are no longer viewed as the 'other' space but rather as the 'here and now' where people from different cultural, racial and linguistic groupings co-exist in one space. These films show representations of crossing over to the other spaces (such as Soweto) by white

characters and they mark the demise of old era representations of hybridity by depicting the ideals of the new South Africa.

Steyn argues that post-apartheid cinema (especially these two films) have a new imagining of whiteness that aims to aid transformation and integration by depicting the supposed realities of the psychological and social dislocation of whites in the new South Africa in various forms, depending on genre. She also argues that the discourses of whiteness are nevertheless operational in new South African cinema but that they are often reconfigured as discourses of “resistance” (Steyn 2001) and “reshaped as to become less detectable” (Wicomb 2001, in Steyn 2003:245). In other words, these discourses challenge the new regimes of change through more subtle and less aggressive representations of white culture, for example, by exercising their right to continue speaking Afrikaans only within the frameworks of the new constitution and our new democracy. These acts of ‘resistance’ are practiced within the new scheme of multiculturalism and are often overlooked as acts of cultural pride rather than anachronistic acts of resistance to diversity and integration. These acts of ‘resistance’ allude not to the disenfranchising of whites and their power to shape their cinematic imaginings but rather to a shift of power to the dominant discourses of democracy that aim to imagine South Africa as a multilingual space.



In the next section of this chapter I present various theories that aim to explain how power and ideological shifts in the regimes of the broader context influence how the media constructs the collective imagination of a nation.

2.6 The link between ideology, the media, language and identity

The media, through language, acts as a chronicler of a nation. The manner in which it reflects the nation to itself is often influenced by the dominant ideologies of the political and economic regimes that govern that specific nation. Through the language and the visuals presented by the media these dominant ideologies ultimately aim to shape national identity in order to meet various agendas. In this chapter I explore this process in more detail.

In agreement with Pavlenko and Blackledge (2004:4) I view language as a “marker of identity” and a “site of resistance, empowerment, solidarity or discrimination”. In other words I argue that language acts as the vehicle through which the media imagines the new

South Africa. I also argue that language (through the media) shapes the way that lay individuals construct their identities and see themselves as part of the nation.

Pavlenko and Blackledge (2004) explore four approaches to understanding the relationship between the construction of identities in multilingual contexts and the socio-economic, political and language ideologies that exist within the broader context. They explore sociopsychological, interactional, sociolinguistic and poststructuralist approaches to this topic. The poststructuralist (social constructionist) approach is however heavily expanded upon in the paper thus alluding to the authors' preference for this approach. They argue that the other approaches are too limited in their scope to formulate plausible answers to the critical questions that identity theorists need to ask. I agree with this argument and thus employ a poststructuralist approach to the analysis of my data in Chapter 4 and 5.

In the chapter, *The making of an American: Negotiation of identities at the turn of the 20th century*, Pavlenko (2004) explores how non-Anglo Saxon European immigrants in America negotiate their identities in their autobiographical texts and memoirs. The paper compares autobiographical texts written at the turn of the twentieth century with autobiographical texts that were written in the last two decades of the twentieth century in order to highlight “how sociohistoric circumstances impact the ways in which people view the relationship between their languages and identities and construct their language learning stories” (Pavlenko 2004: 34). She argues that these autobiographies differed in terms of identity construction as the sociolinguistic, sociohistoric and political contexts of the respective eras evolved over time. She explores how the political, linguistic and social discourses of the respective eras affected the manner in which people imagined their identities in multilingual spaces through text. Her findings range from resistance to convergence with the dominant discourses of the respective eras in terms of identity construction. She also found that immigrant autobiographers at the turn of the twentieth century dealt with different identity issues to those of immigrant autobiographers of the last two decades. She attributes this to the different immigrant related discourses that were prominent during these respective eras.

Pavlenko (2004) approaches this topic from a critical and poststructuralist theoretical framework that deliberately focuses on language as a marker of identity rather than other variables such as race, gender and parentage. She employs this method in order to highlight the role of dominant discourses in introspective identity construction through language.

In other parts of the world the role of language in identity construction, especially in the wake of transition, has been studied and analysed. In the article, *In other words: Language mixing, identity representations, and third space*, Bhatt (2008) analyzes the use of Hindi in English newspapers in India to show how codeswitching creates a particular discursive space. He refers to this discursive space as a “third space” (Bhabha 1994) “where two systems of identity representation converge in response to global-local tensions on the one hand, and dialogically constituted identities, formed through resistance and appropriation, on the other” (Bhatt, 2008:177). In other words the “third space” within the context of post-colonial India is merely a construct that refers to a semiotic space between opposite cultural collectives (colonialism and post-colonialism) where class, identity, race and gender are negotiated. He argues that the political change and the prominence of Indian nationalism in India has given rise to discursive identity formation through the use of codeswitching in English newspapers. This political change has brought about the rise of a new voice that is characterised by codeswitching. Hindi-English codeswitching has thus become an acceptable practice or mode of expression in English newspapers in India. Bhatt argues that the relationship between the ideology of change in India and codeswitching is not co-incidental but rather a predictable phenomenon. He also states that “creolisation and codeswitching are visible markers of this transformation” and that “their function is to serve as a linguistic diacritic of a new, class-based cultural identity” (Bhatt 2008:182). Codeswitching offers the writer the possibility of new representations and relevant meaning making within the broader socio-political context of India. It is also a sociolinguistic practice that can be used in the construction of new cultural and political values; it is a catalyst for change and renewal.

Bhatt (2008) notes, from his findings, that codeswitching “neutralizes the specific indexicalities of the participating languages – boundary erasure – and replaces them with a vernacular ideology” (Bhatt 2008:185). Within the context of his research this “vernacular ideology” marks the elimination of “Englishness with the entailed colonial inflections” (Bhatt 2008:185). He also finds that codeswitching to Hindi “activates and authenticates, in a global medium, local social practices and values” (Bhatt 2008:185). It allows local ideologies to operate within global schemes thus facilitating the formation of identities that are born of the creolisation of the local (Hindi) and the global (English).

In other words, codeswitching within the media presents a new socio-ideological awareness of change. It also offers a new way to negotiate and navigate between old and new and opposing ideologies and discourses. This is especially true for societies such as India and South Africa that have or are experiencing major socio-political change. I therefore argue that the codeswitching in *7de Laan* aims to present a new socio-ideological awareness of change and it seeks to offer a new way to negotiate and navigate between old and new, and opposing ideologies. It is a product of negotiation (Thomason and Kaufman: 1991) and It hopes to give rise to creolised and ultimately new identities for people to aspire to (Glissant 1997a, 1997b, 2005, Kotzé 1994:131).

In his article, *Our missing Store of Memories: City, Literature and Representation*, Mpe (2003) maps the tendency for representations of the city in literature to change as the city changes. He argues that the city is an ever changing entity therefore representations of it in literature change so as to remain contemporary and valid. He argues that “change often catches the imagination of the writer, and provides impetus for their writing” (Mpe 2003:182).

He argues that modern literature often tries to mirror the reality of the city in the same way that writers such as Dickens did in the early 1800's. As an example of this phenomenon he draws on the dissimilarities of the representations of the twin towers in New York in pre and post 9/11 American literature. He argues that the iconic buildings no longer represent American pride and supremacy as they did in pre 9/11 American literature as their symbolism has changed significantly after they were attacked. They now represent the great American 'flaw' in most American literature which in turn reflects popular societal belief.

Mpe also states that writers are not only influenced by the reality of the city but also by the dominant ideologies of the time even though these ideologies might be flawed. As an example of this he draws on how Victorian writers represented Africa as 'the dark continent' that contained heathen savages in order to subscribe to the dominant colonial ideologies of the time. He argues that the responsibility of literature is to be sensitive to the psychological, social, political and cultural changes; it must reflect and articulate these changes in the city. He is however aware that these changes will be articulated differently by diverse writers depending on the ideologies they subscribe to and what they hope will be the outcome of their imaginings. He is aware that it is the challenge of writers to decide whether to resist or

assist the stereotypes of the time in their imaginings of the city. He is also aware that literature does not always reflect the truth but is rather a reflection of the writer and his or her truths.

This article is relevant to my research as it provides food for thought around how the city is represented in *7de Laan*. One has to ask if the writers of this soap opera are representing the multicultural South African city as it is in reality or are their imaginings a mere figment of the dominant ideologies of our time that aim to meet the demands of nation building.

In the paper, *Reading politics, Reading media*, Jacobs (2003:29) explores the function and the influence of the mass media on South African cultural life within the context of political and economic change. He argues that the relationship between the media and politics is bidirectional in nature. In order to validate this claim he explores how the media was a major political player in disseminating propaganda during the apartheid era, and how it became a cog in the machinery of democracy in the post-apartheid period. This theory leads us to believe that the media shapes popular thought but is shaped by the dominant political discourses of the times.

Jacobs (2003) emphasises that the media is always subject to powerful interests and therefore its role and impact must always be viewed in relation to these interests. These powerful interests almost always form the backdrop to the analysis of the function and influence of the media. My analysis of *7de Laan* can therefore not exclude an analysis of the powerful political discourses that form the backdrop to this soap opera. In order for me to understand how multilingual spaces are imagined and reconstructed through language practices I need to understand the socio-political discourses that operate within and outside of the text.

In the next chapter I provide an explanation of how my theoretical positioning, as documented in this chapter, influenced the manner in which I analysed and made sense of the data collected for this thesis.

Chapter 3: Research Methodology

3.1 Introduction

In this chapter I explain how and when I collected my data and I provide clarity and justification for the theoretical approaches I employ in the analysis of this data. The aim of this chapter is to provide a preliminary understanding of the processes involved in the data analyses documented in Chapters 4 and 5. It is divided into three subsections that respectively shed light on my preliminary approach to the data collection, my data collection methodologies and the subsequent analysis of the data.

3.2 Approach

I adopted a poststructural critical analysis of discourse as my conceptual framework to analyse my data. This framework allowed me to view the text within its broader context and understand the bidirectional relationship between the text and the context, language and identity and the media and its viewers.

My theoretical justification for employing a poststructuralist approach to analysing the data of my study is echoed by Pavlenko and Blackledge (2004) as follows: “a poststructuralist framework allows us to examine and explain negotiation of identities as situated within larger socio-economic, sociohistoric and socio-political processes, and thus in more nuanced and context sensitive ways than approaches offered by social psychology and interactional sociolinguistics” (2004:3). Many linguists and social theorists of the past two decades e.g. Auer (1998), Nilep (2006), Heller (2007) and Teer-Tomaselli (2001) also argue that texts and language practices operate within the social, historical and political ideologies of the given context.

Gramsci in Hall (1986) notes that economic and political powers retain control not only through violence and coercion, but also through ideology. This is especially true in contemporary South Africa where violence and coercion were replaced by the ‘rainbow ideologies’ of the new South Africa. Many texts that are produced within contemporary South Africa are thus relative to and influenced by these ideologies.

Heller (2007) suggests that theorists should put socio-political systems and not individual speakers at the centre of their research as language practices are politically and socially embedded, and governed by ideologies of the current dispensation. Lockyear (2004), who explored the prominent multicultural dimensions of South African soap opera, used the Hallidayan approach to semiotics in his textual analysis. This approach entails viewing the text of the soaps within a broader socio-political framework that identifies how dominant ideologies and other factors influence media representations.

The common thread that runs through all of these approaches is need to situate the text within its broader context in order to understand how dominant ideologies operate within the discourse of the text and influences aspects like identity formation and language practices.

Fairclough (1995, 2001) and Heller (2007) argue that language practices are social practices that cannot be viewed independently of each other. In other words language is embedded in the ideologies and ultimately the discourses of the broader context. Fairclough (1995:2), through his Critical Discourse Analysis (CDA) approach, aims to achieve an “analysis of discursive events as instances of sociocultural practice” in the text. Wodak (1997:173) argues: “CDA studies real, and often extended, instances of social interaction which take partially linguistic form”. It is distinct in its view of “(a) the relationship between language and society, and (b) the relationship between the analysis and the practices analysed”.

In my data analysis I analyse the text (discourse) of *7de Laan* and identify how the ideologies and the socio-political and historical variables of the broader context manifest, are challenged or perpetuated within the language and the language practices of the discourse of the text. In my analysis I treat the text as an intermediary between the dominant classes and society and I view it as a space where ideologies, identities and power are perpetuated or contested. I also treat it as space that is influenced by both the dominant classes and the viewers.

By conducting an analysis of the transcription data I will be able to ascertain how and possibly why certain identities are created, neglected and underplayed in the imagining of a new multilingual/multicultural South Africa. CDA will essentially help me trace the trajectory of created and imagined identities and spaces from the dominant forces of power (the government and economical powerhouses) to the end users (the viewers).

3.3 Data collection

It was evident from the beginning of my research project that consulting only one source of data would be inadequate to answer all my research questions. I therefore employed a data collection method defined as “triangulation” by Kelly (2006:287) which entails the researcher collecting various forms of data about the same phenomenon in order to create a broader and less one-sided understanding of the said phenomenon. By triangulating the sources of data, the researcher can then view the topic from various perspectives in order to formulate holistic findings and conclusions at the end of the research process.

I recorded five consecutive episodes for *7de Laan* in March 2009 and I then transcribed these episodes so that I could analyze the text, in particular the codeswitching choices of the characters in the soap.

I then collected and extracted relevant viewer perceptions of *7de Laan* by administering 44 questionnaires, and collecting and documenting viewer perception data from Facebook, social media sites, blogs and newspaper and magazine articles between June 2009 and April 2010.

The questionnaires were administered manually and via email to a relatively random selection of participants during November 2009. Most of the participants were recommended by friends while the rest were acquaintances and strangers that I approached at various locations.

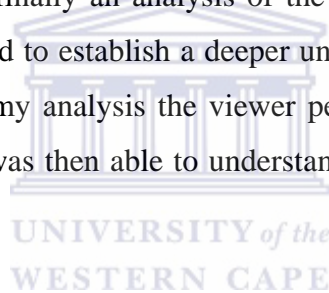
The questionnaires consisted of a consent form and 11 open-ended and closed questions that were formulated to meet my research aims and objectives. Below I list the 11 questions that feature in the questionnaires (refer to appendix C for a copy of the questionnaire):

1. How many episodes of *7de Laan* do you watch on a weekly basis?
2. How long have you been watching *7de Laan*?
3. Why do you watch *7de Laan*?
4. How often do you watch other South African soap operas? [State the name of the soap opera/s and why you watch them]
5. Which South African soap opera is your favourite and why?
6. Which character/s do you identify with and why?

7. Do you feel that *7de Laan* adequately ‘mirrors’ how South Africans of various racial, linguistic and cultural groupings coexist and communicate in multicultural situations? Please explain your answer.
8. Do you find that the way that characters in *7de Laan* speak realistically reflects the way that South Africans communicate in multilingual situation? Please explain your answer.
9. Why do you think *7de Laan* is the most popular South African soap opera?
10. What do you absolutely love and hate about *7de Laan*?
11. If you were to be appointed as the new director of *7de Laan*, what would you do differently?

3.4 Data analysis

I started off my data analysis by analysing the transcription data, followed by an analysis of the questionnaire data and then finally an analysis of the social media data. I analysed the transcription data first as I wanted to establish a deeper understanding of the dialogue of the soap before I commenced with my analysis the viewer perception data. By conducting my data analysis in this sequence I was then able to understand why viewers formulated certain opinions of the soap.



The first step in analysing the transcription data was to identify all instances of codeswitching in the transcript. After doing this I then proceeded to identify the various types of codeswitching that were performed in the text. At this point I was then able to identify which characters were or were not participating in codeswitching and why. Once I completed this part of my analysis I then placed all of the results on Microsoft Excel charts in order to create a graphic impression of my analysis. This graphic impression ultimately allowed me to compare the results, establish certain patterns, identify consistencies and inconsistencies, and see which characters are doing what, when and how.

In my analysis of the questionnaire data I grouped the questionnaires into bundles based on the racial categories indicated by the participant on the form. I then scrutinised each bundle in order to establish how each racial grouping perceived the soap. Once this process was completed I was the able to establish intra-group perception patterns and cross-group

perception patterns. This allowed me to see how each racial grouping diverged or converged in terms of how they perceived the soap.

My analysis of the media and social media data was more interpretive than my analysis of the other data sources. In my analysis of this data source I compared the existence and the quantity of pro and anti-*7de Laan* sentiments and comments on various social media sites and in various media publications. I then compared these documented sentiments and opinions to the opinions yielded by my analysis of the questionnaire data in order to see how they converged or diverged.

Having established various viewer perceptions of the soap I was then able to compare them to the results yielded from my analysis of the transcripts. This comparison was the final step in my overall analysis as it integrated and made sense of all the results yielded by the different data. It was the step that ultimately answered the research questions posed in Chapter 1 of this thesis.

My analysis of the transcription and questionnaire data is both qualitative and quantitative in nature while the analysis of the social media data (newspaper and magazine articles, blog entries and Facebook data) is mostly qualitative in nature.

The qualitative approach allowed me to perform textual analyses of the actual dialogue of the soap opera and of the various opinions expressed in the questionnaires, media data (newspaper and magazines article) and the social media data (Facebook group entries, blogs and chatrooms).

The quantitative approach on the other hand allowed me to numerically compare my data using the variables of race and language. It also provided a means to substantiate the claims made on the basis of the qualitative analysis, thereby strengthening the claims.

By triangulating my data sources I was then able to compare the findings yielded by the qualitative approach to that of the quantitative approach in order to confirm, disconfirm, challenge and support various theories. This enabled me to compile a more holistic argument in relation to my research questions.

Once I had collected and classified all of my data I then sifted through numerous sources of literature in order to understand the complexities of the broader society in which the text of the soap opera operated. This allowed me to map the development of the broader society from the past to the present and from its previous socio-political dispensation to its contemporary dispensation. I was then able to understand how socio-political discourses and ideologies have evolved, reconfigured and been modified and challenged over time. This was an essential part of my research as it allowed me to conduct an effective poststructural discourse analysis of the text. In this way I was able to see whether the text conformed to or challenged contemporary discourses in the South African context.

I also looked at the history of soap opera as a genre in order to understand how this specific genre generally operated within the broader society. Understanding the history and the development of the genre was just as important as understanding the history and the development of the broader context as the text (which is generally a site of conformity or resistance) and the context have a bi-directional relationship.

This approach allowed me to understand how the five episodes of 7de Laan perpetuate and/or resist the ideologies of the broader socio-political context. It allowed me to view the texts within the frames of 'time, space and power' in order to recognise the identities that emerge and are shaped in them.

Chapter 4: Transcript Analysis

4.1 Introduction

In this section I analyse the five episode transcripts of *7de Laan* that I have selected as a source of data for this study. I also provide statistics in the form of charts in order to quantify the data and show the relationship between the relevant variables of my analysis.

I present and analyse data on Episodes 1-5 respectively and collectively, followed by a comparative analysis that focuses on the bidirectional relationship between race and linguistic behaviour. This comparative analysis will allow me to draw parallels, challenge and qualify the findings presented in Sections 5.2 and 5.3, namely the viewer perception survey and social media study.

An analysis of these variables (race and linguistic behaviour) and how they relate to each other will also allow me to conduct a systematic analysis of the transcripts in relation to the viewer perception survey and social media study in order to reveal the power relations, ideologies and discourses that operate within the soap.

Race, culture, characters and linguistic variables

According to Heller (2007) and Fairclough (1995, 2001) the variables of ‘language’, ‘culture’ and ‘race’ are central to the study of multilingualism and cross cultural communication in multicultural and multiracial contexts. Unfortunately my data source does not portray multicultural prominently; instead it portrays a ‘monoculture’ that is based on white Afrikaans culture. It does however contain portrayals of cross linguistic practices and multiracial relations.

Due to this calculated absence my analysis of the transcripts focuses almost exclusively on the variables of race and language. The exclusion of ‘culture’ as a variable of analysis is unlikely to be problematic in this instance as it is also excluded in my source of data. I will however make note of how the exclusion of multicultural in the soap opera impacts on its portrayal of multilingual communication in multicultural South Africa.

In my analysis of race I will be focusing exclusively on the racial categories that feature within the realms of the soap opera i.e. black, white and coloured¹. I will also make note of the racial categories which do not feature in the soap as their absence has implications for how the soap presents cross-cultural and multilingual communication in our society.

In my analysis of linguistic behaviour I will be focusing on how various forms of codeswitching are incorporated into the matrix language (Afrikaans) and the sociolinguistic implications thereof. The forms of codeswitching that I will be focusing on are intersentential and intrasentential switching as defined by Appel and Muysken (1987), lexical borrowings as defined by Myers-Scotton (2006), Simango (2000) and Poplack, Sankoff and Miller (1988) and Englishisation/Slang as defined by Androutsopoulos (2006), Marais (2005) and Phillipson & Skutnabb-Kangas (1999). (See Section 2.4.2 for a further presentation)

I will be looking at the bidirectional relationship between the above mentioned forms of codeswitching and race in order to establish patterns, discrepancies and common threads that allow for the confirmation or challenging of the results yielded in the data collected from the viewership survey and social media sources. The analysis of this bidirectional relationship will also manifest the ideological discourses that operate within the soap.

In my analysis I will avoid conducting an in depth analysis of the characters that feature in the soap opera. Instead I will focus on the racial category that they represent and the collective linguistic behaviour of characters within this racial group as this is likely to shed more light on the relationship between ideological discourses, and language practices and race. This is not to say that I will exclude 'character profile' as a relevant variable in this equation; it merely means that I will only refer to the profile of the character where deemed necessary.

¹ During the Apartheid era, South Africans were classified into the following racial categories: Black, Indian, Coloured and White. During the 1980s, these labels were rejected by the anti-Apartheid movement, which chose to refer to all oppressed people in South Africa (Black, Indian and Coloured) as 'black'. Although the term, 'coloured', is now much more acceptable, notions of coloured identity are still contested.

For referential purposes and for the purpose of distinguishing between switches that are not influenced by subcultural slang or the necessary inclusion of English words which have global usage (e.g. club, mall), I refer to the categories Englishisation/slang and lexical borrowings as ‘ad hoc’ switches. These switches are referred to as ‘ad hoc’ as they can be performed by monolingual speakers of the matrix language (Afrikaans) due to prolonged contact with a donor language (English), subcultural slang and globalisation. These switches are very common and subconsciously embedded into the speech of monolingual speakers; they do not indicate the ability of the monolingual speaker to communicate fluently in two languages. They do not have the same indexicality as ‘real’ switches that are performed as a result of bi- or multilingual fluencies and/or transcultural, bicultural or ‘hybrid’ identities which I will refer to as ‘authentic’ switches.

4.2 Analysis of individual episodes

In this section I first present the data for each episode separately, followed by a chart containing collective statistics of all the episodes. After each chart I include a short discussion of the tables. Each chart presented in this section contains the following data analysis per episode:

- Featured characters and their race.
- The number of turns per episode.
- The number of codeswitches performed per episode.
- The number of codeswitches that belong to the subcategories: Intersentential, borrowings and Englishisation/slang. Intrasentential codeswitches are not noted in the charts as they are represented by the balance of codeswitches not represented as intersentential switches.
- The number of turns allocated to each character and references to the turn number in the transcript.
- The number of codeswitches performed in total by each character per turn (rather than per sentence).
- The amount of intersentential switches, intrasentential switches, lexical borrowings and Englishisation/slang performed in total by each character.

Each chart and consequent explanation aims to yield information about the relationship between linguistic choices and race in order to provide the evidence for my analysis in Section 4.2.2.

Interpreting the charts

Each chart contains eight headings that tell us: who the characters are, how many turns they were allocated, how many codeswitches they performed, in which line of the transcript one can find the switches, how many of the performed codeswitches were intersentential switches and how many of them were borrowings and instances of Englishisation/slang. Below I present an excerpt of a chart and an explanation of how it should be interpreted by the reader.

No	Featured Characters	Race	No of turns	No of switches	Turn number	Intersentential switches	Borrowings	Englishisation
1	Errol	Coloured	13	12	1458.1460.1462.1465.1464.1468.1470.1471.1473.1474.1476.1478		1	10

From the excerpt above the reader can deduce that: Errol is a coloured character. He was allocated 13 turns and performed 12 codeswitches in these turns of which all but one was a borrowing and 10 were instances of Englishisations/slang. In terms of where the switches occurred in his speech one can deduce that none of the switches occurred intersententially thus indicating that all of the codeswitches occurred intrasententially.

Errol's codeswitching patterns tell us that he could possibly be a monolingual Afrikaans speaker as he does not codeswitch between sentences and most of the switches that he performs are borrowings and Englishisations/slang.

When reading the chart in the manner described above the reader should be able to compare the linguistic and codeswitching patterns of each character and each racial group featured in a given episode.

Episode 1

Episode 1								
No	Featured Characters	Race	No of turns	No of switches	Turn number(s)	Intersentential switches	Borrowings	Englishisation
1	Errol	Coloured	15	7	5, 17, 18, 56, 88,91, 272		4	1
2	Charmaine	Coloured	40	3	100,104,300		4	
3	Vince	Coloured	4	2	264,266		1	
4	Vanessa	Coloured	10	2	58,115		1	
5	Xander	Coloured	2	0				
6	Felicity	Coloured	39	6	93, 102, 115. 347, 350, 363		1	2
7	Kagiso	Black	15	0	21 to 46 (with Danny)	only spoke English		
8	Danny	Black	11	4	21 to 46(with Kagiso)	1		
9	Marko	White	8	3	4, 15, 365			1
10	Tim	White	42	0				
11	Hilda	White	7	0				
12	Linda	White	68	2	723, 26		2	
13	Lukas	White	15	1	172			
14	Gita	White	21	1	238	1		
15	Emma	White	20	1	94			
16	Clara	White	21	0				
17	Diederik	White	2	0				1
			340	32		2	13	5

Episode 1 features six coloured, two black and nine white characters. It consists of 340 turns, of which 32 contain instances of codeswitching. These 32 instances of codeswitching are made up of 30 intrasentential switches and two intersentential switches. Within this data set there are 13 borrowings and five instances of Englishisation/slang. Six (35%) of the 17 characters featured in this episode did not switch codes.

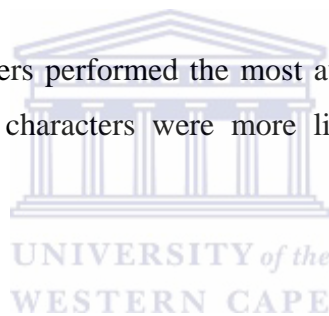
The six coloured characters account for 110 turns and 20 codeswitches of which all were intrasentential. Eleven of these intrasentential switches were borrowings and three contained instances of Englishisation/slang. Xander spoke only Afrikaans and he was the only coloured character that did not switch codes.

The two black characters accounted for 26 turns and four codeswitches of which one was intersentential and three were intrasentential. None of the switches were borrowings or contained Englishisation/slang. The character Kagiso spoke only English in this episode and never switched codes.

The nine white characters account for 204 turns and eight codeswitches of which one was intersentential and seven were intrasentential. Two of these switches were borrowings and two contained instances of Englishisation/slang. Only five of the characters switched codes. Eighteen percent of the turns featuring coloured characters contained codeswitching, 15 percent of the turns featuring black characters contained codeswitching while only four percent of the turns featuring white characters contained codeswitching.

Even though the white characters were allocated more turns they hardly switched codes. Fifty percent of their switches contained slang and borrowing thus indicating that only 50 percent of their switches were authentic i.e. not containing Englishisation/slang or the necessary inclusion of English words for referential purposes. The black character Danny only performed authentic switches while only 30 percent of the switches performed by coloured characters can be characterised as authentic.

In this episode the black characters performed the most authentic switches followed by the white characters. The coloured characters were more likely to use borrowings and use slang/Englishisations.



Episode 2

Episode 2								
No	Featured Characters	Race	No of turns	No of switches	Turn number	Intersentential switches	Borrowings	Englishisation
1	Errol	Coloured	9	8	570. 580. 577. 585. 590. 593. 598. 601		8	2
2	Charmaine	Coloured	53	2	375,600		1	
3	Xander	Coloured	5	3	513,519,518			2
4	Neville	Coloured	20	1	673		1	
5	Felicity	Coloured	29	3	429,479,657		2	
6	Mandla	Black	6	5	635,638,639,641,642	3		
7	Kabelo	Black	13	8	443. 449. 527. 531. 536. 537. 539. 540	2		4
8	Aggie	Black	3	1	493		1	
9	Tshepiso	Black	7	3	412,413,415	2		
10	Alice	Black	5	0				
11	Marko	White	16	8	511, 512, 522, 524, 594. 595, 597, 599		2	3
12	Tim	White	36	3	565,624,633			1
13	Hilda	White	10	0				
14	Linda	White	7	0				
15	Lukas	White	18	6	482.486.484.528.532.602		3	2
16	Gita	White	22	9	438. 439. 441. 447. 445. 498. 502. 503. 507	5	1	2
17	Emma	White	3	1	647			1
18	Clara	White	8	4	480,481,485,603		2	1
19	Ryno	White	8	0				
20	Diederik	White	9	2	460,446			1
21	Anellie	White	4	0			1	
			291	67		12	22	19

Episode 2 features five coloured, five black and 11 white characters. It consists of 291 turns, of which 67 contain instances of codeswitching. These 67 instances of codeswitching are made up of 55 intrasentential switches and 12 intersentential switches. Twenty-two of these intrasentential switches were borrowings and 19 contained instances of Englishisation/slang. Five (22%) of the 21 characters featured in this episode did not switch codes.

The five coloured characters account for 116 turns and 17 codeswitches of which all were intrasentential. Twelve of these intrasentential switches were borrowings and four contained instances of Englishisation/slang. All coloured characters switched codes in this episode.

The five black characters accounted for 34 turns and 17 codeswitches of which seven were intersentential and 10 were intrasentential. Only one of these switches was a borrowing and four contained instances of Englishisation/slang. The character Kabelo accounted for all instances of Englishisation/slang and the character Alice was the only black character that did not switch codes.

The 11 white characters account for 141 turns and 33 codeswitches of which five were intersentential and 28 were intrasentential. Nine of these switches were borrowings and 11 contained instances of Englishisation/slang. Only four white characters did not switch codes. Fifteen percent of the turns featuring coloured characters contained codeswitching, 50 percent of the turns featuring black characters contained codeswitching and 23 percent of the turns featuring white characters contained codeswitching.

The white characters were allocated the most turns and they accounted for the most codeswitches. Sixty-one percent of their switches contained slang and borrowings thus indicating that only 39 percent of their switches were authentic i.e. not influenced by Englishisation or the necessary inclusion of English words for referential purposes. Ninety-four percent of the switches performed by coloured characters contained slang and borrowing thus indicating that only six percent of their switching was authentic. Twenty-nine percent of the switches performed by black characters contained slang and borrowing thus indicating that 71 percent of their switching was authentic.

In this episode the black characters performed the most authentic switches followed by the white characters. The coloured characters were more likely to use borrowings and slang/Englishisations.

Episode 3

Episode 3									
No	Featured Characters	Race	No of turns	No of switches	Turn number(s)	Intersentential switches	Borrowings	Englishisation	
1	Charmaine	Coloured	11	1	792				
2	Neville	Coloured	23	2	715,732		1		
3	Xander	Coloured	13	2	949,950			1	
4	Felicity	Coloured	27	7	698.700.703.705.726.727.733		2	1	
5	Mandla	Black	4	3	781,783,786	2			
6	Aggie	Black	5	4	912,915,924,926			2	
7	Kabelo	Black	9	5	757.764.774.777.868			3	
8	Tim	White	11	0					
9	Linda	White	29	2	686.956		2		
10	Lukas	White	21	3	911,919,932		1	2	
11	Gita	White	38	11	689.692.748.755.763.780.788.790.804.809.875	3		4	
12	Emma	White	11	1	974			1	
13	Clara	White	7	1	933				
14	Ryno	White	25	2	739,749		1		
15	Diederik	White	16	2	779,836		1		
16	Annelie	White	9	3	737,765,770		1	1	
17	Oubaas	White	20	0				1	
18	San-Mari	White	12	3	916,918,923		1		
19	Isabelle	White	11	0					
			302	52			5	10	16

Episode 3 features four coloured, three black and 12 white characters. It consists of 302 turns, of which 52 contain instances of codeswitching. These 52 instances of codeswitching are made up of 47 intrasentential switches, five intersentential switches. Ten of these switches were borrowings and 16 contained instances of Englishisation/slang. Three (16 percent) of the 19 characters featured in this episode did not switch codes.

The four coloured characters account for 74 turns and 12 codeswitches of which all were intrasentential. Three of these intrasentential switches were borrowings and two contained instances of Englishisation/slang. All coloured characters switched codes in this episode.

The three black characters accounted for 18 turns and 12 codeswitches, of which two were intersentential and 10 were intrasentential. None of these switches were borrowings and five contained instances of Englishisation/slang. The character Kabelo accounted for three instances of Englishisation/slang and the character Aggie accounted for two. Mandla spoke English two out of three times.

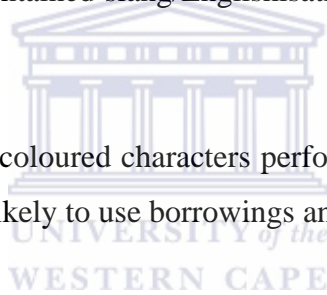
The 12 white characters accounted for 210 turns and 28 codeswitches of which three were intersentential and 25 were intrasentential. Seven of these switches were borrowings and nine

contained instances of Englishisation/slang. Three of the white characters did not switch codes.

Sixteen percent of the turns featuring coloured characters contained codeswitching, 67 percent of the turns featuring black characters contained codeswitching and 13 percent of the turns featuring white characters contained codeswitching.

The white characters were allocated the most turns and they accounted for the least codeswitches. Fifty-seven percent of their switches contained slang and borrowing thus indicating that only 43 percent of their switches were authentic i.e. not influenced by Englishisation or the necessary inclusion of English words for referential purposes. Forty-two percent of the switches performed by coloured characters contained slang and borrowing thus indicating that 58 percent of their switching was authentic. Forty-two percent of the switches performed by black characters contained slang/Englishisation thus indicating that 58 percent of their switching was authentic.

In this episode the black and the coloured characters performed the most authentic switches. The white characters were more likely to use borrowings and slang/Englishisations.



Episode 4

Episode 4								
No	Featured Characters	Race	No of turns	No of switches	Turn number	Intersentential switches	Borrowings	Englishisation
1	Errol	Coloured	24	16	997.1009.1016.1195.1197.1199.1200.1204.1205.1207.1238.1262.1268.1266.1276.1273		11	6
2	Charmaine	Coloured	34	6	996.998.1012.1235.1252.1257		2	
3	Vanessa	Coloured	6	1	1275		2	
4	Neville	Coloured	14	0				
5	Xander	Coloured	9	3	1026.1035.1254		2	2
6	Felicity	Coloured	49	3	1317.1329.1353			1
7	Kagiso	Black	31	4	1054 to 1075 and 1120 to 1148	3		
8	Mandla	Black	5	2	1039.1051	1		
9	Danny	Black	21	5	1121.1127.1133.1135.1067			1
10	Marko	White	2	1	1194			2
11	Tim	White	19	1	1280 to 1288	1		
12	Hilda	White	7	1	1253		1	
13	Linda	White	26	1	1153		1	
14	Lukas	White	6	1	1076		1	
15	Gita	White	22	10	1041.1041.1045.1046.1047.1048.1049.1050.1052.1053	1		1
16	Emma	White	39	7	1087.1089.1151.1159.1161.1162.1355		5	1
17	Clara	White	6	1	1081			
18	Ryno	White	12	1			1	
19	Diederik	White	13	2	1018.1241			2
20	Altus	White	2	0				
21	Anellie	White	1	0	1124			
22	San-mari	white	9	1	1106			1
			357	67		6	26	17

Episode 4 features six coloured, three black and 13 white characters. It consists of 357 turns, of which 67 contain instances of codeswitching. These 67 instances of codeswitching are made up of 61 intrasentential switches, six intersentential switches. Twenty-six of these switches were borrowings and 17 contained instances of Englishisation/slang. Three (14 percent) of the 22 characters featured in this episode did not switch codes.

The six coloured characters account for 136 turns and 29 codeswitches of which all were intrasentential. Seventeen of these intrasentential switches were borrowings and nine contained instances of Englishisation/slang. Neville is the only coloured character that did not switch codes in this episode.

The three black characters accounted for 57 turns and 11 codeswitches of which four were intersentential and seven were intrasentential. None of these switches were a borrowings and one contained Englishisation/slang. The character Danny accounted for all instances of Englishisation/slang use.

The 13 white characters account for 164 turns and 27 codeswitches of which two were intersentential and 25 were intrasentential. Nine of these switches were borrowings and seven contained instances of Englishisation/slang. Only two white characters did not switch codes. Twenty one percent of the turns featuring coloured characters contained codeswitching, 19 percent of the turns featuring black characters contained codeswitching and 16 percent of the turns featuring white characters contained codeswitching.

The coloured characters were allocated the second most turns and they accounted for the most codeswitches. Ninety percent of their switches contained slang and borrowings thus indicating that only 10 percent of their switches were authentic i.e. not influenced by Englishisation or the necessary inclusion of English words for referential purposes. Fifty-nine percent of the switches performed by white characters contained slang and borrowing thus indicating that only 41 percent of their switching was authentic. Nine percent of the switches performed by black characters contained slang and borrowing thus indicating that 91 percent of their codeswitches were authentic.

In this episode the black characters performed the most authentic switches followed by the white characters. The coloured characters were more likely to use borrowings and use slang/Englishisations.

Episode 5

Episode 5								
No	Featured Characters	Race	No of turns	No of switches	Turn number	Intersentential switches	Borrowings	Englishisation
1	Errol	Coloured	13	12	1458.1460.1462.1465.1464.1468.1470.1471.1473.1474.1476.1478		1	10
2	Vince	Coloured	4	2	1415.1418			
3	Neville	Coloured	15	1	1495		1	
4	Felicity	Coloured	7	0				
5	Kagiso	Black	21	2	1370.1432.	2		
6	Maria	Black	10	8	1459.1461.1463.1467.1472.1475.1477.1479		2	2
7	Danny	Black	18	6	1422.1434.1440.1455.1524.1534		2	2
8	Marko	White	22	10	1367.1368.1382.1400.1406.1419.1442.1444.1571.1572		6	
9	Lukas	White	51	18	1388.1390.1393.1393.1395.1403.1405.1412.1414.1420.1506.1519.1537.1538.1562.1566.1570.1578		7	5
10	Emma	White	17	3	1439.1488.1502		1	1
11	Clara	White	27	2	1383.1451		1	
12	Altus	White	8	3	1366.1369.1380			1
13	Waiter	White	8	1	1546			1
			221	68		2	21	22

Episode 5 features four coloured, three black and six white characters. It consists of 221 turns, of which 68 contain instances of codeswitching. These 68 instances of codeswitching are made up of 66 intrasentential switches and two intersentential switches. Twenty-one of these switches were borrowings and 22 contained instances of Englishisation/slang. Only one (8 percent) of the 13 characters featured in this episode did not switch codes.

The four coloured characters account for 39 turns and 15 codeswitches of which all were intrasentential. Two of these intrasentential switches were borrowings and 10 contained instances of Englishisation/slang. Felicity was the only coloured character that did not switch codes in this episode. Errol accounted for all of the instances of slang/Englishisation use and one instance of borrowing.

The three black characters accounted for 49 turns and 16 codeswitches of which two were intersentential and 14 were intrasentential. Four of these switches were borrowings and four contained instances of Englishisation/slang. The characters Maria and Danny accounted for

all instances of Englishisation/slang use and borrowings and Kagiso was the only black characters that switched intersententially.

The six white characters account for 133 turns and 37 codeswitches of which all were intrasentential. Fifteen of these intrasentential switches were borrowings and eight contained instances of Englishisation/slang.

Thirty-eight percent of the turns featuring coloured characters contained codeswitching, 33 percent of the turns featuring black characters contained codeswitching and 28 percent of the turns featuring white characters contained codeswitching.

The coloured characters were allocated the least turns but they accounted for the most codeswitches. Eighty percent of their switches contained slang and borrowings thus indicating that only 20 percent of their switches were authentic i.e. not influenced by Englishisation or the necessary inclusion of English words for referential purposes. Sixty two percent of the switches performed by white characters contained slang and borrowings thus indicating that only 38 percent of their codeswitches was authentic. Fifty percent of the switches performed by black characters contained slang and borrowings thus indicating that 50 percent of their codeswitches were authentic.

In this episode the black characters performed the most authentic switches followed by the white characters. The coloured characters were more likely to use borrowings and use slang/Englishisations.

4.3 Analysis of Episodes 1-5 collectively

In this section, I consider the five episodes collectively.

Character Statistics											
No	Featured Characters	Race	No of turns	No of switches	%	Intersentential	%	Borrowings	%	Englishisation/Slang	%
1	Felicity	Coloured	151	19	12.5			5	3.3	4	2.6
2	Charmaine	Coloured	138	12	8.7			7	5		
3	Linda	White	130	5	3.8			5	3.8		
4	Lukas	White	111	29	26.1			12	11	6	5.4
5	Tim	White	108	4	3					1	0.9
6	Gita	White	103	31	30	10	9.7	1	0.9	9	8.7
7	Emma	White	90	13	14.4			6	6.6	3	3.3
8	Neville	Coloured	72	4	5.7			3	4		
9	Clara	White	68	8	11.7			3	4.4	2	2.9
10	Kagiso	Black	67	6	8.9	5	7.4				
11	Errol	Coloured	61	43	70.5			25	41	19	31
12	Danny	Black	50	15	30	1	2	2	4	3	6
13	Marko	White	48	22	45.8					6	12.5
14	Ryno	White	46	2	4.3			2	4.3		
15	Diederik	White	40	6	15			1	2.5	4	10
16	Xander	Coloured	29	8	27.5			2	6.8	7	24
17	Hilda	White	24	1	4.1			1			
18	Kabelo	Black	22	13	59	2	9			7	31.8
19	San-Mari	White	21	4	19			1	4.7	2	9.5
20	Oubaas	White	20	0	0						
21	Vanessa	Coloured	16	3	18.7			3	19		
22	Mandla	Black	15	10	66.6	6	40				
23	Annelie	White	14	3	21.4			1	7.1	1	7.7
24	Isabelle	White	11	0	0						
25	Altus	White	10	3	30			8		1	10
26	Maria	Black	10	8	80			2	20	1	10
27	Vince	Coloured	8	4	50			1	13		
28	Aggie	Black	8	5	62.5			1	13	2	25
29	Waiter	White	8	1	12.5					1	12.5
30	Tshepiso	Black	7	3	42.8	2	28.5				
31	Alice	Black	5	0	0						
			1511	285	18.8	26	1.7	92	6	79	5.2

Episode 1-5											
No	Featured Characters	Race	No of turns	No of switches	%	Intersentential	%	Borrowings	%	Englishisation/Slang	%
1	Charmaine	Coloured	138	12	8.7			7	5		
2	Neville	Coloured	72	4	5.7			3	4		
3	Xander	Coloured	29	8	27.5			2	6.8	7	24
4	Errol	Coloured	61	43	70.5			25	40.9	19	31
5	Vanessa	Coloured	16	3	18.7			3	18.7		
6	Vince	Coloured	8	4	50			1	12.5		
7	Felicity	Coloured	151	19	12.5			5	3.3	4	2.6
8	Kagiso	Black	67	6	8.9	5	7.4				
9	Danny	Black	50	15	30	1	2	2	4	3	6
10	Maria	Black	10	8	80			2	20	1	10
11	Mandla	Black	15	10	66.6	6	40				
12	Aggie	Black	8	5	62.5			1	12.5	2	25
13	Alice	Black	5	0							
14	Tshepiso	Black	7	3	42.8	2	28.5				
15	Kabelo	Black	22	13	59	2	9			7	31.8
16	Tim	White	108	4	3					1	0.9
17	Linda	White	130	5	3.8			5	3.8		
18	Lukas	White	111	29	26.1			12	10.8	6	5.4
19	Gita	White	103	31	30	10	9.7	1	0.9	9	8.7
20	Emma	White	90	13	14.4			6	6.6	3	3.3
21	Clara	White	68	8	11.7			3	4.4	2	2.9
22	Ryno	White	46	2	4.3			2	4.3		
23	Diederik	White	40	6	15			1	2.5	4	10
24	Annelie	White	14	3	21.4			1	7.1	1	7.7
25	Oubaas	White	20	0							
26	San-Mari	White	21	4	19			1	4.7	2	9.5
27	Isabelle	White	11	0							
28	Waiter	White	8	1	12.5					1	12.5
29	Marko	White	48	22	45.8					6	12.5
30	Altus	White	10	3	30			8		1	10
31	Hilda	White	24	1	4.1			1			
			1511	285	18.8	26	1.7	92	6	79	5.2

*percentages in relation to number of turns

Episodes 1 to 5 consisted of 285 codeswitches within a total of 1511 turns; 19% of the total number of turns contained instances of codeswitching. Twenty-six of these codeswitches occurred intersententially while 259 occurred intrasententially.

Ninety-two (32%) of the codeswitches (both inter and intrasentential) were borrowings and 79 (28%) contained instances of slang use and Englishisations. This means that only 114 (40%) of the total amount of codeswitches can be characterised as being authentic.

Coloured characters were featured in 475 of 1511 turns, and performed 93 of 285 codeswitches, this equates to 31% of 1511 turns and 33% of 285 codeswitches.

Black characters were featured in 184 of 1511 turns and performed 60 of 285 codeswitches, this equates to 12% of 1511 turns and 21% of 285 codeswitches.

White characters were featured in 852 of 1511 turns and performed 132 of 285 codeswitches, this equates to 56% of 1511 turns and 46% of 285 codeswitches.

Below I conduct a more detailed quantitative exploration of how each racial category contributed to the amount of turns and number of codeswitches.

Coloured characters

Coloured character statistics: Episode 1-5											
No	Featured Characters	Race	No of turns	No of switches	%	Intersentential	%	Borrowings	%	Englishisation/Slang	%
1	Felicity	Coloured	151	19	12.5			5	3.3	4	2.6
2	Charmaine	Coloured	138	12	8.7			7	5		
3	Neville	Coloured	72	4	5.7			3	4		
4	Errol	Coloured	61	43	70.5			25	40.9	19	31
5	Xander	Coloured	29	8	27.5			2	6.8	7	24
6	Vanessa	Coloured	16	3	18.7			3	18.7		
7	Vince	Coloured	8	4	50			1	12.5		
			475	93	19.5	0	0	46	9.6	30	6.3

*percentages in relation to number of turns

Episode 1 to 5 featured seven coloured characters that collectively accounted for 475 turns and 93 codeswitches of which none were intersentential.

Forty-six of these switches were borrowings, 30 were instances of Englishisation/slang. Only 17 of their codeswitches were authentic. All of the coloured characters switched codes.

Black characters

Black character statistics: Episode 1-5											
No	Featured Characters	Race	No of turns	No of switches	%	Intersentential	%	Borrowings	%	Englishisation/Slang	%
1	Kagiso	Black	67	6	8.9	5	7.4				
2	Danny	Black	50	15	30	1	2	2	4	3	6
3	Kabelo	Black	22	13	59	2	9			7	31.8
4	Mandla	Black	15	10	66.6	6	40				
5	Maria	Black	10	8	80			2	20	1	10
6	Aggie	Black	8	5	62.5			1	12.5	2	25
7	Tshepiso	Black	7	3	42.8	2	28.5				
8	Alice	Black	5	0							
			184	60	32.6	16	8.6	5	2.7	13	7

*percentages in relation to number of turns

Episode 1 to 5 featured eight black characters that collectively accounted for 184 turns and 60 codeswitches of which 16 were intersentential and 44 were intrasentential.

Five of these switches were borrowings and 13 contained instances of Englishisation/slang. Only 42 of their codeswitches were authentic. Alice was the only Black character that did not switch codes.

White characters

White character statistics: Episode 1-5											
No	Featured Characters	Race	No of turns	No of switches	%	Intersentential	%	Borrowings	%	Englishisation/Slang	%
1	Linda	White	130	5	3.8			5	3.8		
2	Lukas	White	111	29	26.1			12	10.8	6	5.4
3	Tim	White	108	4	3					1	0.9
4	Gita	White	103	31	30	10	9.7	1	0.9	9	8.7
5	Emma	White	90	13	14.4			6	6.6	3	3.3
6	Clara	White	68	8	11.7			3	4.4	2	2.9
7	Marko	White	48	22	45.8					6	12.5
8	Ryno	White	46	2	4.3			2	4.3		
9	Diederik	White	40	6	15			1	2.5	4	10
10	Hilda	White	24	1	4.1			1			
11	San-Mari	White	21	4	19			1	4.7	2	9.5
12	Oubaas	White	20	0							
13	Annelie	White	14	3	21.4			1	7.1	1	7.7
14	Isabelle	White	11	0							
15	Altus	White	10	3	30			8		1	10
16	Waiter	White	8	1	12.5					1	12.5
			852	132	15.4	10	1.1	41	4.8	36	4.2

*percentages in relation to number of turns

Episode 1 to 5 featured 16 white characters that collectively accounted for 852 turns and 132 codeswitches, of which 10 were intersentential and 122 were intrasentential.

Forty-one of these switches were borrowings and 36 contained instances of Englishisation/slang. Only 55 of their codeswitches were authentic. Isabelle and Oubaas were the only white characters that did not switch codes. Gita accounted for all of the intersentential switches performed by white characters in episodes 1-5

4.4 Codeswitching patterns

In this section I compare the linguistic choices and codeswitching patterns for each race category in relation to grand totals and specific totals. This statistical comparison will show how each group contributed to overall linguistic patterns and shed light on their specific

choices in relation to the number of switches they performed and in relation to each other. It will also form the basis of the analysis that follows.

Turns and codeswitches

My five episode transcript of *7de laan* comprised of 1511 speech turns and 285 instances of codeswitching. The white characters were allocated 852 turns and they performed 132 codeswitches. The coloured characters were allocated 475 turns and they performed 93 codeswitches. The black characters were allocated 184 turns and they performed 60 codeswitches.

Authentic switches

Of the 114 authentic switches documented in Episodes 1-5 coloureds account 17 (15%), whites for 55 (48%), and blacks for 42 (37 %).

However 70 percent of the switches performed by blacks were authentic, 42 percent of the switches performed by whites were authentic and only 18 percent of the switches performed by coloureds were authentic.



Borrowings

Of the 92 instances documented in Episodes 1-5 coloureds account for 46 (50%), whites for 41 (45%) and blacks for five (5 %).

Eight percent of the switches performed by blacks were borrowings, 31 percent of the switches performed by whites were borrowings and 49 percent of the switches performed by coloureds were borrowings.

Slang/Englishisation

Of the 79 instances of slang/Englishisation documented in Episodes 1-5 coloureds account 30 (38%), whites for 36 (46%), and blacks for 13 (16 %).

However 22 percent of the switches performed by blacks consisted of slang/Englishisation, 27 percent of the switches performed by whites consisted of slang/Englishisation and only 32 percent of the switches performed by coloureds consisted of slang/Englishisation.

Intersentential switches

Of the 26 intersentential switches documented in Episodes 1-5 coloured characters account for none, black characters account for 16(62%) and whites for 10(38%).

However 27 percent of the switches performed by blacks occurred intersententially and only eight percent of the switches performed by whites occurred intersententially.

Intrasentential switches

Of the 259 intrasentential switches documented in Episodes 1-5 coloured characters account for 93(36%),black characters for 44 (17%) and whites for 122(47%).

However 100 percent of the switches performed by coloureds occurred intrasententially, 92 percent of the switches performed by whites occurred intrasententially and only 73 percent of the switches performed by blacks occurred intrasententially.

Summary

The black characters were allocated the least amount of turns. However, In relation to the amount of turns allocated to them, they codeswitched the most and spoke the least pure form of Afrikaans of all the groups.

In relation to the amount of codeswitches they performed, this group performed the most authentic switches, the least borrowing and the least instances of Englishisations/slang. They also performed the most intersentential switches and the least intrasentential switches.

The white characters were allocated the highest amount of turns. However, in relation to the number of turns allocated to them, they codeswitched the least and therefore spoke the most pure form of Afrikaans of all the groups.

In relation to the amount of codeswitches they performed, they performed the 2nd most authentic switches, the 2nd most borrowings, the 2nd most instances of slang/Englishisations. They also performed the 2nd most intersentential switches and the 2nd most Intrasentential switches.

The coloured characters were allocated the 2nd most turns. In relation to the number of turns allocated to them, they performed the 2nd most codeswitches. They therefore spoke the 2nd purest form of Afrikaans of all the groups.

In relation to the amount of codeswitches they performed, they performed the least authentic switches, the most borrowings and the most instances of slang/Englishisations. They also performed the most intrasentential switches and no intersentential switches.

In the section that follows I provide an analysis of the statistics presented in this subsection. I also explore the implications that they have on the research questions and aims mentioned in Chapter 1 of this thesis.

Discussion

According to Bhatt (2008:177) codeswitching creates a discursive space “where two systems of identity representation converge in response to global-local tensions on the one hand and dialogically constituted identities, formed through resistance and appropriation, on the other”. Thus the language behaviour exhibited by each racial group in *7de Laan* has implications for how they are portrayed in the soap. Below I discuss these codeswitching patterns and explore how they subliminally and explicitly construct and portray the identities of each group within the soap and to the viewers.

The fact that the white characters are allocated the most turns in the analysed transcripts suggests that they, along with their language, culture and traditions, take centre stage in *7de Laan*'s portrayal of multilingual spaces in the new South Africa. It also suggests that they are the most powerful group in the new democratic South Africa. Also, the fact that this group speaks the most pure form of Afrikaans of all the racial groups portrayed in the transcripts suggests that they are being portrayed as the custodians of Afrikaans, which is the language of power and prestige and the lingua franca of the ‘South Africa’ portrayed in the soap.

The fact that the black characters are allocated the least amount of turns and that they codeswitched the most is symbolic of them being on the fringes of the white Afrikaans middle class society portrayed in the soap. It suggests that blacks are not a very powerful group in the ‘South Africa’ portrayed in the soap as they have not fully adopted and mastered

Afrikaans, the symbolic centre of the society being portrayed. Also, the fact that the black characters performed the most authentic codeswitches and the most intersentential switches means that they are more fluent in English than the other racial groups. This association with English further alienates them from the Afrikaans world in which they find themselves; it represents their detachment from the dominant culture. The fact that they speak Afrikaans to each other most of the time and not one of the indigenous African languages merely suggests that they aspire to be part of the dominant Afrikaans society by conforming to the status quo (speaking the language of that society) and by suppressing their own languages. This is made even more evident when one considers that *7de Laan* has English subtitles, and that it could theoretically accommodate dialogue in any language.

The fact that the coloured characters performed the most intrasentential switches, and borrowings and instances of slang/Englishisation alludes to the fact that they are not quite part of the dominant Afrikaans culture, but also not quite on the fringes of this society. Their language choices portray them as being stereotypically coloured; not quite part of the dominant white Afrikaans elite but also not as alienated from this group as the black characters.

The analysis presented in this section shows that *7de Laan* creates an imaginary space where everyone (irrespective of their race, culture and native tongue) conforms to Afrikaans 'white' cultural norms at the expense of their own language, cultural practices and norms. This analysis also makes it clear that the context of the soap puts middle class white Afrikaners at the epicentre of South African society thus diffusing anachronistic ideologies of white Afrikaans cultural dominance. This depiction of South Africa in the soap is mostly beneficial to white Afrikaner South Africans and it is steeped in idealism as it depicts a utopian society in which language and cultural barriers and conflicts do not really exist.

My analysis also suggests that *7de Laan* does not adequately portray how South Africans from diverse linguistic and cultural backgrounds interact within multilingual spaces. It depicts a safe and politically correct transition from apartheid to new democracy that underplays the demise of Afrikaans as a language of prestige and power, and the decentralisation of white Afrikaans cultural dominance. In fact the soap makes the viewer assume that Afrikaans is the all inclusive language of the new democratic regime and that it is a more suitable lingua franca than English within the new South African context. In a sense

one can say that *7de Laan* is ‘holding the torch’ for Afrikaans within the ideological frameworks of multilingualism and multiculturalism.

4.5 Limitations of this study: Character analysis and Afrikaans matrix multilingualism

In this section I explain why it is problematic to explain the relationship between race and linguistic choices through an isolated character linguistic behaviour analysis. I also shed light on my decision to group all characters into the racial category groupings ‘black’, ‘white’ and ‘coloured’ and analyse and compare these respective groups in order to explain the relationship between race and linguistic choices.

It is fairly obvious from the charts presented in this chapter and from my analysis that the number of turns allocated to each character is not exclusively linked to their race. It seems that turns were also allocated to characters based on other factors such as character development and the narrative structure of the story in each episode.

I have also noted from my analysis that the linguistic behaviour of each character is shaped by various factors other than race. Factors such as age, placement within the narrative structure, context of linguistic exchange, participants within each linguistic exchange and their assumed history and character profile also shape the linguistic behaviour of individual characters. Thus the link between race and language can only be analysed collectively i.e. by grouping characters together based on race and viewing their linguistic choices as a collective body of data. This then allows for an analysis of the dominant patterns pertaining to each racial grouping and their linguistic behaviour within the soap.

Having said this, it is interesting to note that some characters act as ‘stereotypical representations’ of particular racial categories. For example, Errol is portrayed in the soap opera as being essentially coloured while Maria and Aggie are portrayed as being essentially black and Oubaas and Hilda as being essentially white. These characters seem to be more explicitly shaped by the common societal stereotypes of the racial group they represent, and they are more likely to engage in language behaviour that is typical of those respective racial groups. These characters play the roles of individuals from monocultural ‘small town’ backgrounds that are negotiating their existence within an urban multicultural society. Their

transition from monoculture to multicultural is characterised by a sense of cultural and linguistic displacement thus making them ‘more stereotypical representatives’ of their respective racial groups and their language behaviour.

On the other hand most of the other character’s racial identities seem to be diluted by aspects such as urbanisation, class, occupation and multilingual-multicultural exposure that are assumed in their character profiles. These characters seem less dislocated within a multicultural context due to prolonged exposure to other cultures and languages, globalisation and multilingualism. This makes these characters less representative of any specific racial group as their linguistic behaviour is shaped to a lesser extent by race and to a greater extent by their exposure to urban multicultural.

Another factor that influenced my decision to avoid individual character analysis in my quest to understand the relationship between race and language behaviour within the realms of *7de Laan* is the fact that the multilingualism portrayed in the soap unrealistically assumes that Afrikaans is the lingua franca or the matrix language of most multilingual encounters. This is problematic as it automatically portrays all second language Afrikaans speakers in the soap as being more disempowered than first language speakers within a multilingual setting.

While this chapter focussed on a mostly quantitative analysis of the codeswitching patterns within the five episodes; the next chapter explores viewership perceptions of whether *7de Laan*’s depictions of South Africa’s sociolinguistic realities are perceived as authentic or not.

Chapter 5: Analysis of viewer perceptions

5.1 Introduction

In this chapter I will argue that *7de Laan* depicts post-apartheid South Africa in an unrealistic utopian manner due to its responsibility of maintaining high family friendly viewership ratings and simultaneously diffusing the contemporary ideologies of nation building, multiculturalism, multilingualism and unity-in-diversity within an Afrikaans 'matrix' culture. I also argue that the conspicuous absence of indigenous African languages and the use of Afrikaans as the lingua franca of the soap contributes to this unrealistic utopian depiction of multilingual spaces in this country. In this chapter I will be reporting on how each of my data sets were analysed and on the topic-relevant findings yielded by these analyses. These results will initially be presented in isolation, they will then be compared, contrasted and viewed in relation to each other at a later stage in order to address the central research questions of this paper.

To begin with I will present the questionnaire data followed by the social media data. Each section outlines the way in which the said data set was collected, compiled, coded, organised and analysed. They will also document all findings yielded through the analyses and the limitations of each analytical process.

5.2 Questionnaires

I administered 44 typed questionnaires manually and via email through random selection during November 2009. The questionnaires consisted of a consent form and 11 open ended and closed questions (see appendix C).

Limitations of this exercise

I am aware that my viewership sample is rather small. I therefore in no way intend to generalise my findings or justify the demographics and views of my sample group as being reflective of all viewers of *7de Laan*. I do however believe that the views aired by my sample group will offer some insight on general viewer perceptions of the soap opera.

Participants

Of the 44 individuals that filled out my questionnaires, six identified themselves as Indians, three as white, nine as African or black and 26 as coloured. These individuals ranged from the ages of 18 to 55 and their highest educational qualifications ranged from Matric to Masters Degree level. Fifteen of them were undergraduate students, one was a scholar, two were postgraduate students and 26 were young or well established professionals that can be categorized as 'middle class' in terms of class and annual income.

Twenty two of the participants claimed to watch *7de Laan* at least four times a week and have been doing so for an average of four to five years. It is safe to say that all of the participants are regular viewers of the soap and that they understand the plots and the themes that the soap portrays and explores. They were also very knowledgeable about the history of the cast and the soap. Due to this one can surmise that they have developed their own opinions about how the soap imagines post-apartheid multilingual South Africa over time.

Naturally the self-defined racial grouping had very distinct and unique opinions about the soap and its portrayals of contemporary South Africa. These opinions were elicited from the questions that I posed in the questionnaire. There were very few instances where members of the same self defined racial category disagreed about the issues posed in the questionnaire; there seemed to be a general consensus on how they viewed certain issues. Another interesting point is that the participants tended to have consensus about the issues raised in the questionnaire based on race rather than language.

From my preliminary analysis of the questionnaires it was easy to establish common patterns of thought amongst member of the same racial categories. Most of the participants were more than happy to express their opinions irrespective of whether it made them seem ethnocentric. There was however a handful that seemed to want to express a politically correct version of their opinion for fear of coming across as being ethnocentric, racist or narrow-minded. I was very surprised by the amount of thought that many of them put into answering the questions as most of them refrained from employing one-word answers to the most important questions.

From many of the answers I was able to see that many of the participants saw this exercise as an opportunity to speak about how many others from their respective racial categories felt about how the soap related to them and their reality. Many of them took it upon themselves to

express what they felt was a collective view about *7de Laan*. Many of them told me that they answered the questionnaire after discussing the questions with their spouses, friends, colleagues and so on. One could say that they hoped to take an ambassadorial role upon themselves when answering the questions. This was however not always the case, especially with the younger participants (between the ages of 18 and 23) who did not view the issues as highly significant to their existence or position within the South African society. It was the older participants (between the ages of 24 and 55) who were sensitive to the issues at hand and who were more sensitive to how media portrayals impacted on the identities of their respective racial groupings and consequently how they and their positions within a multilingual society were being portrayed.

Below I will present my data and my analysis thereof. I will highlight common patterns and differences in an attempt to understand how viewers from various self defined racial backgrounds view the soap *7de Laan*. With this analysis I also hope to provide insights into how ideologies of new democracy and inclusion that are diffused through television are absorbed, perceived and accepted by the viewers.

The Indian Participants

The Indian participants were all undergraduate students between the ages of 18 and 23. Linguistically they consisted of five English monolinguals and one English/Sotho bilingual. They indicated that they watched *7de Laan* because it was family friendly and it dealt with real South African issues in its uniquely local storylines. They felt that Afrikaans gave the soap a uniquely South African feel even though none of them actually were Afrikaans speakers.

Five of them said that *7 de Laan* was their favourite soap; only one felt that *Isidingo* was the best South African soap as it was more realistic and consequently less idealistic. Four of the participants noted that they did not identify with any of the characters in the soap. This is probably because the soap does not have any Indian characters and the story line and plot is not extended to include the South African Indian community.

Two of the participants felt that the soap adequately mirrors racial, cultural and linguistic relations in multilingual South Africa. Three of them felt that there was no “racial balance” and that there was no representation of or portrayal of Indians. They also felt that the manner

in which the characters communicated across racial, linguistic and culture was fake. They did not believe that the closeness of characters from different races in terms of social and spatial proximity reflected the South African context.

The White Participants

The three white participants were English/Afrikaans bilinguals between the ages of 24 and 45 with educational levels ranging from a matriculation certificate to a M.A degree. They watched *7de Laan* regularly as part of their relaxation routine and two of them also watched *Egoli* regularly. One of them noted that they preferred *Egoli* to *7de Laan* as it was less rigidly Afrikaans thus implying that *7de Laan* is ‘very Afrikaans’.

Two of the participants said that they related to some of the characters in the soap, one participant attributed this to the fact that the characters she related to matched her demographic i.e. a young white professional female.

Two of the participants were in agreement that *7de Laan* did not truly reflect the cross cultural and multilingual relations of South Africans. They felt that it was idealistic and that it was a mere reflection of our aspirations to be a linguistically and racially integrated society. They were critical of the ‘unrealistic slang’ used in the soap and the linguistic verbosity of the Afrikaans character ‘Oubaas’. Only one participant felt that it adequately mirrored how South Africans of all races and cultures communicated within multilingual contexts.

One of the participants was surprised and could not believe that the soap was one of the most popular soaps on SABC TV, as she felt that it reflected “white ideals of seamless integration”. She felt that the characters were all too “white” irrespective of the physiological traits that generally would define their race. She went on to say that the soap needed to introduce more black characters between the ages of 40 and 50 that are as successful as their white counterparts.

The Black Participants

The nine black participants were more linguistically diverse than all of the other self defined racial groups. They consisted of three English/Afrikaans/Xhosa trilinguals, five Xhosa/English bilinguals and one Shona/English bilingual. They ranged from undergraduate

students to Honours degree holders between the ages of 18 and 26. Six of them stated that they watched *7de Laan* simply because it was entertaining; some of them added that they liked the fact that it depicted multiculturalism, the 'new South Africa' and that it dealt with real issues. One of the participants cited her desire to learn Afrikaans as the main reason she watched the soap.

The participants stated that they also watched other South African soaps such as *Generations*, *Isidingo*, *Rhythm City*, *Backstage* as frequently as they watched *7de Laan*. However, only two of the participants cited *7de Laan* as their favourite soap opera. Seven of the participants claimed to not relate to any of the characters in *7de Laan*. Of the two that did relate to a character, one related to a character of the same racial category. Four of the participants felt that the soap did not reflect South Africa's diversity and intergroup relations adequately, three felt unsure about the issue while the other two said it portrayed it as it is in reality. Five of the participants did however feel that the use of Afrikaans as the lingua franca in the soap was not a true reflection of the South African reality.

While three of them were baffled as to why the soap could be so popular, one of them stated that she loved the idealism of the soap and how it portrayed all the races living within the same spatial confines. Most of the black participants felt that the black characters needed to speak more of their own languages and that the white characters needed to also speak African languages. One participant felt that the sole reason of *7de Laan* was to promote Afrikaans, which he felt was a good thing as Afrikaans is a language that is endangered.

The Coloured Participants

The 26 coloured participants were aged between the ages of 18 and 55, their educational levels ranged from a matriculation certificate to a Masters degree. This group comprised of four English monolinguals, three Afrikaans monolinguals and 19 English/Afrikaans bilinguals.

On average they watched four episodes of *7de Laan* per week, and most of them had been doing so for the last six years. They also claimed to be frequent viewers of other South African soaps such as *Isidingo*, *Scandal*, *Generations* and *Backstage*. 14 participants from this group stated that *7de Laan* was their favourite South African soap while eight noted that

they preferred *Isidingo*. They were not particularly vocal about why they preferred the one soap to the other.

Seventeen of the participants stated that they identified with none of the characters in *7de Laan* while another nine felt that they could identify with the coloured characters Charmaine, Felicity and Errol.

Fifteen of the coloureds felt that *7de Laan* did not adequately portray the manner in which South Africans from diverse linguistic, cultural and racial background coexisted in multilingual spaces. They felt that the soap was an escapist, idealistic and exaggerated misrepresentation of South African society. Many of them expressed that they felt that the codeswitching was rehearsed and that the characters of colour all conformed to 'whiteness' thus blurring the racial boundaries and barriers to communication. They also felt that coloureds were not represented properly or authentically and that the soap only reflected middle class forms of integration and cross cultural contact. They were critical of the fact that there was no representation of Muslims, Jews, and Hindus in the soap despite the fact that South African society consists of approximately 50 million people from diverse socio-cultural religious groups. They were particularly annoyed that the soap denied South Africa's apartheid past in its representation of multilingual post-apartheid South Africa.

Of the seven that felt that the soap was an adequate description of multilingual South Africa three noted that the show aimed to show us how we can coexist without our racial goggles within a multilingual and multicultural context. Indirectly they expressed that the show was idealistic and that it aimed to catalyse integration and improve cross-linguistic and cross-cultural communication in our multilingual society through modelling these kinds of social interactions.

Fourteen individuals felt that the language use in the soap was fake, as Afrikaans is generally not the lingua franca within urban multilingual spaces. They felt that English was a more realistic and appropriate lingua franca within this context and that the use of Afrikaans contributed to the overt 'whiteness' of the show. Afrikaans as a lingua franca led them to feel that the soap portrayed an idealistic transition to multilingualism for white South Africans. They were also amazed at the lack of portrayal of linguistic barriers amongst the multilingual cast, as they believed that most South African blacks did not speak fluent Afrikaans

especially when communicating with each other. Only nine people from this group believed that South Africans from various linguistic groups would communicate in the manner that is portrayed in the soap. They felt that this was verified by the slang that the characters employed.

This entire group of participants felt that *7de Laan* was one of the most popular soap operas in South Africa because it was utopian and idealistic in nature thus making it light hearted, family friendly, entertaining and easy to view. They also believed that it owed its popularity to the fact that it used all the ‘major languages’ in its script and that it had English subtitles. They did however feel that the soap needs to be more realistic by portraying more characters from other marginalised cultural groups, portraying interracial romantic relationships and by dealing more directly with social issues that hinder multilingual integration.

Overall analysis

Seventy percent of the participants felt that *7de Laan* does not adequately portray how South Africans from diverse linguistic and cultural backgrounds interact within multilingual spaces. To the participants of colour (Indians, blacks and coloureds), *7de Laan* seemed to represent the aspirations of the South African people in a very one-sided and generally exclusive manner. They felt that the soap was steeped in idealism and that it depicted a utopian society where language and cultural barriers did not exist. They viewed this idealism and utopian depiction of South Africa as being mostly beneficial to white South Africans who are now forced to coexist with other racial and linguistic groups and rethink their identities and social positions. To most of the participants this soap aims to promote multilingualism and multiculturalism by underplaying the history of the country, avoiding the issues that hinder integration by blurring linguistic and cultural differences and exaggerating similarities.

Many of them felt that the soap created a space where everyone conformed to Afrikaans ‘white’ cultural norms at the expense of their own cultural practices and norms. They were particularly vocal about the fact that Afrikaans was the lingua franca of the soap and that the blacks were portrayed as first language Afrikaans speakers. Most of the participants found it absurd that the black characters spoke Afrikaans to each other instead of using their own African languages. They were also critical about the fact that the white characters almost never used any indigenous languages, they felt that this was unfair and that it enforced the

idea that blacks still needed to conform to white standards and norms in order to fit into middle class white society.

Approximately 18 of the participants felt that the black characters in *7de Laan* were not portrayed as being equal to their white counterparts on the class scale. They felt that the soap portrays blacks as still being in a subservient social position with little or no chance of upward social mobility. There are no black business owners in the soap; one of the characters is portrayed as a cleaner, another as a waitron, three as professional assistants or young professionals and only two as managers. Even the white janitor 'Oubaas' has a black house servant in his employ named Maria. This is in contrast with the South African situation where young black professionals are rated as having the fastest upward mobility within the job market. For many of the participants it was inconceivable that a janitor would be able to employ a domestic servant in contemporary South Africa. This 'unrealistic' portrayal led many of them to feel that the soap portrayed white ideals of the transition from the old to the new South Africa and that the script and narrative of the soap was written primarily for a middle class white audience that is more likely to see this portrayal as being somewhat authentic or desirable.

This language issue also led them to believe that blacks are not adequately and properly represented in the soap in terms of language and culture. For most of them the way the black characters speak is indistinguishable from their white counterparts, with the only distinguishable trait being their dark skin. They felt that the characters of colour were merely being assimilated into a fairly liberal white society rather than forming part of a new multilingual society. For them the transition from apartheid to democracy is being depicted as one where whites have become tolerant to blacks and are merely integrating them into their society, rather than one where blacks and whites are meeting each other half way and creating a new hybrid multicultural/multilingual society.

Another aspect that reinforced this idea is the fact that the soap neglects various dynamics, aspects and practices that occur within multilingual and multicultural societies. The soap underplays the existence of multiracial romantic relations, hybridity and bidirectional cultural influence. The soap portrays a group of individuals from diverse linguistic and cultural backgrounds that conform primarily to Afrikaans white culture in most aspects of their being. The white characters seldomly or never partake in any indigenous cultural practices, speak

indigenous languages, eat indigenous dishes or indulge in black subculture. They retain their white identities while the black characters lose their black identities by conforming fully to Afrikaans white culture in order to form part of this supposed multicultural society.

The participants were also aware of the fact that the soap did not offer any representation of significant minority racial and religious groups such as Indians, Jews, Muslims and Hindus. They felt that the exclusion of these minorities contributed to their perception that *7de Laan's* portrayal of multilingual South Africa was limited and possibly inappropriate. They were also criticised the soap for not showing any interracial romantic relations despite the fact that this generally formed part of the realities of a multicultural society. Interracial romantic relations were only part of the narrative of the soap for a few weeks, and this portrayal was accompanied by portrayals of resistance from a few characters, within the scheme of the narrative, to this type of portrayal. Many of them felt that interracial romantic relationships were still seen as taboo and possibly immoral by many white South Africans, and as a consequence were hastily omitted from the plot of the soap. They criticised the soap for 'playing it safe' with regards to this issue.

The participants did however fail to note that homosexual relationships and identities are not represented in the soap despite the fact that other soaps have portrayed homosexuality and homosexual relationships in their story lines. They also did not express any opinion about the fact that the soap did not portray any foreigners from neighbouring African states despite the fact that South Africa has become a haven for many economically, politically and geographically displaced Africans and refugees.

In the section that follows I continue my enquiry into viewer perceptions of *7de Laan* by looking at internet and media based data sources that were created by commentators and viewers of the soap. These sources of data were created independently for varying reasons at various points in time. They are however usefull to my study when viewed as a collective body and in conjunction with the data and findings presented in this section.

5.3 Social media

The data in this section consist of topic relevant segments of information that I compiled from the social media site Facebook, various blogs, newspaper and magazine websites

between June 2009 and April 2010. None of this data was elicited, and it reflects opinions and perceptions that were meant to be freely distributed on the web and in the media.

I found that an almost equal number of pro and anti *7de Laan* opinions were expressed across all of the above-mentioned sources. Below I present my findings from all of my respective sources followed by an analysis thereof. I will then attempt to establish common patterns and highlight the divergence of opinion expressed in these sources. In addition to this I will also quantify the pro and anti *7de Laan* sentiments that I have documented during the aforementioned period.

Facebook

The value of this data source lies in the fact that many individuals feel strongly about their opinions and therefore claim solidarity based on their shared perceptions of *7de Laan* by creating a collection of social networking groups on Facebook. These appropriately titled Facebook groups with specific stances and opinions attract individuals who share their opinions with other likeminded individuals¹.

On Facebook there are many groups dedicated to criticising and praising *7de Laan*. The discussion forums of these groups contain opinions and comments posted by group members. Most of these opinions were however not relevant to my research as they were primarily concerned with the narrative and the characters of the soap. While most of the groups were not relevant to my research, there were a few that provided me with valuable insight on viewer perceptions of the soap.

On the site I found 31 'pro' *7de Laan* groups comprising of 20 414 members collectively and 26 'anti' *7de Laan* groups comprising of 1 492 members collectively. From these statistics one can assume that most Facebook subscribers enjoy the soap while only a small number are critical thereof. The subscribers that identified themselves as being anti *7de Laan* consisted of less than ten percent of the total of subscribers that identified themselves as fans, supporters

¹ Refer to Appendix B for the list of Facebook groups (as they appear on the site) that I documented on 21 March 2010.

and viewers of the soap. This major difference in numbers occurred despite the fact that there were roughly the same number of groups that existed between these anti and pro factions.

Surprisingly only four of the groups tackle the issue of language and race explicitly i.e. the groups: *'7de Laan is te swart'*, *'I'm black and I love 7de Laan...so what?'*, *'I learnt half my Afrikaans vocab from 7de Laan'*, *'I love 7de Laan and I'm not even that Afrikaans'*.

The group *'7de Laan is te swart'* (*7de Laan is too black*) only has 24 members while the groups *'I'm black and I love 7de Laan...so what?'*, *'I learnt half my Afrikaans vocab from 7de Laan'* and *'I love 7de Laan and I'm not even that Afrikaans'* have 408, 32 and 162 members respectively. This marked difference in group numbers clearly shows that an overwhelming number of Facebook subscribers explicitly support *7de Laan's* multicultural and multilingual portrayals of South Africa while only a small percentage of subscribers oppose this portrayal.

From this assertion and the relative absence of groups that are explicitly concerned with language and race one can also deduce that an overwhelming number of viewers enjoy the fact that *7de Laan* avoids real world issues by portraying a utopian and idealistic South Africa to a population that craves some sort of escapism at the end of a hard day's work in the real world.

Blogs

I specifically searched for blogs containing entries and comments that showed how South Africans perceived *7de Laan* and its portrayal of multilingualism and cross-cultural communication in the new South Africa. I sifted through numerous blogs and blog entries about *7de Laan* to compile data that was relevant to my research. Many of the blogs that were focussed on analysing *7de Laan* were primarily concerned with criticizing and praising the script, the cast, the producers and the soap's entertainment value. Very few of the available blogs discussed or dealt with how *7de Laan* imagined multilingual spaces in the new South Africa.

Below I present a few of the blogs that shed light on *7de Laan* and the issues that I deal with in this paper. I was particularly interested in how the blogs described and analysed the soap and how viewers responded to these portrayals and analyses. These interactions between the bloggers and the viewers produced valuable information for my study on viewer perceptions.

I have highlighted the points that I found to be valuable to my study in each of the blog entries preceded by an analysis and an explanation thereof.

The extract below comes from a blog entitled *Afrikaans op Televisie* and the way it describes *7de Laan* is consistent with how the participants of the viewership questionnaire exercise described the soap. The author of the blog emphasises that the soap is utopian in nature as it depicts a homogenous group of individuals residing in a space that is void of any realistic conflicts, social divisions, social stratifications and historio-political legacies. The author notes that the portrayal of South African society is based on white middle-class values and norms and is oblivious to the realities of most non-white South Africans. He is critical of the fact that the soap avoids the politics of our society by assuming that entertainment need not investigate and portray society in a realistic manner despite the SABC's mandate to reflect South African society to itself and create a new South African identity. He highlights that the soap depicts a safe and politically correct transition from apartheid to new democracy, and that this depiction mainly serves the interests and aspirations of the minority white Afrikaans society.

A respondent to this blog post agrees that the soap is utopian in nature but challenges the author's need to criticise this utopian depiction. She argues that our society is in need of positive utopian reflections of itself as a form of escapism from their harsh realities. She also lauds the soap for avoiding stereotypical depictions of the coloured racial category and for depicting South Africa's racial diversity. She obviously disagrees with the author's view that *7de Laan* depicts multiculturalism within the narrow framework of white Afrikaans middle class.

Below I have highlighted (in bold script) what I perceive to be the main points of the authors' arguments and the respondent Mae's opinions as they appear in the blog.

Summary

7de Laan is a locally produced soap opera set in a **fictional upper-middle class suburb of Johannesburg**. The narrative plays out in a few select spaces, some of which include: the deli, coffee shop, sport store and the club. Within this closed setting **the soap opera presents, up to a point, a liberal-pluralist utopia of "the nation in colour" where all the characters, regardless of age, gender, or social stratification interact homogeneously**. It **presents utopian images of community, working-class and ethnic solidarity**, and personal friendship without necessarily interrogating what the impact of an alternative society might be.

Expert Opinion

The democratization of South Africa started in the mid-80's and climaxed in 1994 when the country's first free elections were held. Officially "the struggle" was over, but unofficially, 1994 marked the beginning of a new struggle – i.e. the construction of a national South African identity. Given South Africa's history of inequality, the issue of identity has since become an intense site of concern, debate and struggle even as the country's politicians are pushing the idea of "unity in diversity". In this respect, Archbishop Desmond Tutu's reference to South Africa as a "Rainbow nation" serves as the mediated metaphor for a country supposedly diverse in nature, but united in spirit.

In South Africa the struggle for freedom was driven by the desire of non-white South Africans to partake in the political and social processes of the country. Similarly, the current process of nation-building following the abolition of apartheid is driven by the desire to carve a South African public sphere that would be devoid of racism, sexism, and all the other 'isms' – in other words a space where people from all spheres can live together in peace and harmony. **While newspaper reports about the current state of affairs in South Africa would suggest that this is but a pie-in-the-sky dream, Afrikaans television programmes on the SABC often suggest quite the opposite. They present utopian images of community, working-class and ethnic solidarity, and personal friendship without necessarily interrogating what the impact of an alternative society might be. They might in part be doing this to avoid getting tangled in the political baggage that the Afrikaans language carries. Because, regardless of the fact that Afrikaans is almost equally divided between white speakers and speakers-of-colour, Afrikaans television's role in South Africa's quest for a national identity is complicated by the Afrikaans language's unique history as both language of unification (in the white Afrikaner nationalism project) and language of oppression (resultant of white Afrikaner nationalists adoption of the apartheid ideology). Thus operating from the premise that entertainment is/should be devoid of politics, most Afrikaans programmes tend to present the nation in colour as politically and socially integrated without struggle and devoid of any lingering political baggage. However, the standard of representation tends to blend the different groups into sameness using middle-class whiteness as the norm.**

Zegeve & Harris's (2003 :1-2) argue that "[South Africa's media of mass communications] are not only important sources of public information and channels of communications; they also serve as important conveyors of the identities and interests of the different social groups within South African society. In this capacity, the media help to determine the relative power, status and influence of these groups [...]". If we accept this argument, then it would appear that the message underlying the representations of South Africans on Afrikaans television programmes is that in order to be powerful and accepted within contemporary South African society, we should all adhere to the norm of white, middle-class values and behaviour.

Do you agree or disagree with this assessment? Have your say!

2 Comments (0 Agreed, 1 Disagreed)

Mae

Posted March 18, 2009, 13:27

I don't understand why a negative conclusion has been drawn from the fact that some Afrikaans TV programmes have chosen to give viewers a utopian view of S.A.

Altho 7de Laan is not an accurate depiction of post '94 S.A, I appreciate the ideal it is trying to promote. I see enough negativity around me every day & would hate to turn on the TV after a hard day @work just to be confronted with the same connotations I'm forced to endure in reality. After all, which fictional TV programme do you know that produces imagery/scripts that give the viewer a depiction that is 100% precise when compared to the conditions of everyday life? Many fictional programmes either tend to sensationalize issues OR overlook them. I don't think we're likely to find a programme that accurately depicts the daily life of each & every viewer who tunes in to watch it. Which begs my final question: **who are you to decide what is or isn't fact since you aren't ubiquitous & can't see how every viewer lives their lives OR what they do or don't encounter on a daily basis?**

Mae

Posted March 18, 2009, 13:29

Also, what I appreciate most about *7de Laan* (considering the fact that I am a young coloured viewer) is that **it doesn't depict the coloured nation as mindless oafs with the same damn accent living the same old played out "gangsta", "thug", "moffie" or hedonistic low-class life, which is what SO MANY SABC programmes seem to present us as. Everything on TV has been turned into a black/white thing and it is really a pleasure to be able to watch a programme that actually understands that there are DIFFERENT types of people in every race and manages to represent each facet of South Africa's diverse races. (The same can be said for Isidingo although it is not an Afrikaans programme).**

On the blog *7de Laan and Ideology* a respondent named Natalie Wiblin expresses disgust toward the soap's use of stereotypes. She criticises the soap for showing discriminatory depictions of members of the Goth community.

Her criticism is in contradiction with Mae's comment on the previous blog where she praises the soap for not depicting stereotypes. The only difference is that Mae is referring to racial profiling while Natalie is more concerned with sub-cultural profiling.

The contradiction of thought between these two respondents reinforces the idea that *7de Laan* plays it safe by not exploring and questioning politically volatile issues such as race, language and culture but rather introduces hybridity through less controversial and volatile issues such as Goth subculture in order to have some form of realism and relevance to society.

7de Laan and Ideology 07/10/089:34:08 pm, by **Natalie Wiblin** :

I was watching the *7de Laan* Omnibus last week, as I usually do on a Sunday afternoon to induce a nap, when something happened that shocked me quite a bit. *7de Laan* is meant to be a show that reflects the diverse South

Arican culture: the dialogue takes place in different languages, multi-racial characters share their lives with each other and distinctly South African traits are highlighted and glamourised (e.g. the boerewors competition). That week, however, as Alyce was searching for a new flatmate to replace the recently departed Karien, there was an emphasis on people with strange habits that showed interest in the room. Finally Alyce got a call from a "normal" sounding girl, Matie Smit, and relieved she agrees to meet her at Oppikoffie. But on the day of the meeting, Alyce gets a glimpse of Matie before Matie sees her. **Alyce then tries to hide herself and runs out of Oppikoffie without speaking to Matie, because she is a Goth. Personally I take offence at this scene because Alyce blatantly discriminates against Matie, on the basis of her appearance. Alyce's behaviour perpetuates the stereotype of Goths as "strange" by placing Matie in the same category as the perverts and even a call-girl that spoke to alyce before over the phone.** Alyce doesn't even know Matie, but because she is a Goth, Alyce immediately assumes her to be a bad room-mate. Her actions make it seem normal to think of Goths as dangerous and bizarre, when the truth is that this is a stereotype and only further isolates Goths as different. I know a few Goths myself and some of them are of the sweetest people I know. It really bothers me that a false image of a sub-culture is being reinforced on a very popular TV soapy. Instead of playing into the narrow-minded perspective that most of *7de Laan's* target audience probably already has, I would respect the show much more for disproving the stereotype. **Needless to say, my Sunday nap was replaced by contemplation about the value of 7de Laan in South African culture and its role in disseminating ideologies, which I aim to further investigate in this blog...**

Below on the blog www.tvsa.co.za a host of postings explore the more volatile issue of interracial dating in *7de Laan*. Some of the respondents felt that the absence of interracial couples depicted the reality of South African society while others felt that its absence meant that *7de Laan* was portraying old apartheid anti-miscegenation ideologies that are outdated and discriminatory.

Some of the respondents felt that the depiction of multiracial couples and the stigma and issues that surround this practice would be a good vehicle to explore racism and interracial relations within our society provided that the depictions are not created for political correctness.

They are also critical of the soap's depiction of black girls specifically as stereotypically 'stupid' and 'easy' when it comes to romance. The respondents generally felt that if the soap should decide to portray multiracial relationships it should be done realistically and be void of any political correctness or stereotypical corniness as this will not convey a desirable message to society

<http://www.tvsa.co.za/default.asp?blogname=sewendelaan&ArticleID=5465>

7de Laan Teasers - August 2007 Replies: 15

Reply from: asive -8/1/2007 9:19:17 PM

I am such a big fan of 7de Laan but come on pips whats up with whole black dating thing wht

Reply from: asive 8/1/2007 9:24:08 PM

I dont belive that 7de Laan can still be in the Racism Dilema!!! Whats up with all the black pips dating others what about coloured are they not good enough huh? I am so disappointed!! Asseblief Maak a plan voor ons is Gart FOOL!!!!!!!!!!

Reply from: sponono 8/2/2007 7:11:06 AM

Asive-the thing is wena Asive, its more realistic than you might think, because in real life we still date within our race..at least the majority of people....in fact when you see the soapy playin the mixed-race dating thing, its actually doen in a very condescending way to the public (like hey we are so politically correct our charecters see no colour) puleez that is no reality, but if charecters of different race, start dating based on a concrete storyline of how they met and what are their misconceptions/backgrounds then they would be more convincing because the reality is mixed race dating is not a walk in the park (at least for most peole if you didnt grow up amongst other races....(trust me I support it..BUT it has to be realistically potrayed, not just for the sake of political correctness...(like how they didi it in gerenaritons, very cheesv) I think so far Isidingo has tried, to potray it correctly...so if Seven Delaan has not come up with a storyline that will potray it correctly i think they might as well stick to reality

Reply from: mamaneo 8/13/2007 2:05:33 PM

I can't believe what Dezi is doing to Jan-Hendrik, I always thought she was this honest woman who loves her man to bits

Reply from: Stranger 8/13/2007 2:14:53 PM

@ Asive - I agree with u. They even had 3Black gals for Kabelo, why didn't they mix with San-Marie. Its not sending the ryt msg to the viewers. Its as if Whites don't date Blacks. They'd rather have Vince without a girlfriend than taking one of the Black gals in the show. They need to do something about that really.

Reply from: nonkez 8/13/2007 2:22:40 PM

They even had 3Black gals for Kabelo, why didn't they mix with San-marie.

they tried to show how stupid black girls can be when it came to men.

Reply from: Misty-Lepako 8/15/2007 12:04:14 PM

I think the whole "1 black dude, 3 black chicks "storyline was distorted from the beginning, as much as we'd like to see some mixed race relationship, the truth is we still live in a racist nation where the idea of a colourless society wont happen in our lifetime,

trying to depict a multiracial storyline in its true sense would bring a lot of tension to the story never mind to the viewers, as much as we know that racism is happening, no one wants to face it head on

i personally disapprove of the whole Kabelo storyline because it really send the wrong message about strong black sistas like me, i would personally never be caught up in those childish games for a man, i like a man who knows what he wants and what he stands for,

Reply from: lejazz 8/21/2007 12:53:10 PM

I also think 7de Laan is full of racism somehow.Most of the relationships in that soapie are not of mixed race.Like Charmaine & Neville,Xander & Vanessa,Kabelo & Alyce,Danny,Zinzi.Dannie or whoever is concerned should just mix.Please let Kabelo date Paula.

Reply from: KITTY 8/23/2007 10:54:58 AM

Zoekay, I agree with you. If you want to see mixed race relationships then I would suggest you stick to the likes of Scandal, Generations etc. Hell no, Paula cannot date Kabelo, she will have him for breakfast, Paula needs a strong man who can say no to her once and again.When Marko was dating three girls at a time, no one said anything about those white girls being easy, so why when it is the blacks with Kabelo, they are easy? Why whenever things does not go your way, then the old racism horse has to be saddled again, I am sure that horse has been ridden to the ground, but still it gets saddled up.tsk

Reply from: Mmakwena 7/31/2008 10:03:44 AM

What ever!!!!

All of the above blogs and respondent entries seem to deal with how *7de Laan* plays it safe by being utopian and avoiding volatile issues. It seems as though an equal amount of respondents are for and against this utopian depiction of South African society. It also seems that even though the soap aims to steer clear of racial stereotyping it is inevitable that it is bound to step on some peoples toes at some point as its viewership is very diverse and complex. This inevitability is further aggravated by the fact that the soap and its narratives are deeply rooted within a white Afrikaans middle class context that in reality is very far removed and foreign to the majority of its viewership.

Newspaper and magazine articles

I sourced three newspaper articles that shed light on how South Africans possibly perceive *7de Laan*'s role, responsibility and influence on society.

In the article below *7de Laan* is critiqued for being delayed and slow to follow other soaps in depicting multiracial couples. The article describes the soap as 'safe', 'naive' and a 'bit behind on current issues'. The writer is critical of the fact that the soap introduced a multiracial relationship into its narrative and ended it abruptly in order to restore the order of the narrative. She also says that this controversial depiction was 15 years late.

The article is followed by two reader comments of opposing views. The first respondent criticises the article for trying to find reality in a fictional show while the second respondent expresses that he likes the fact that *7de Laan* is 'safe' and 'old school' and that it should remain that way.

ILHAM RAWOOT | JOHANNESBURG, SOUTH AFRICA - Jun 18 2009 10:52

7de Laan is one SABC soap that I watch, not because I have now left my parents' DSTV-infused home and have to suffer through the banality of terrestrial television, but because **it's sweet**.

I've always known that it was a rather safe and naive show, a bit behind on current issues and always with that little safety net. For example, a girl is raped, which for *7de Laan* is a brave and major leap into the dark world of South African reality. But instead of dealing with it, they kill her off with a quickly forgotten suicide. Baby steps, baby steps

So now they've done the unspeakable -- introduced an interracial couple. Ciska is a pretty white redhead, Vince a cute coloured boy. Finally. But my excitement, it seems, may be diffused in a short while. Ciska's mom doesn't like old Vince because he's coloured and Vince is getting hassled by his community for having a white girlfriend. In one memorable scene, the couple is accosted by two confusing Jo'burg coloured guys with striking Cape Flats accents, who are very angry with this example of the rainbow nation. They ask Vince what he is doing with his "lily-white" girlfriend and tell him to stick to coloured girls, because they'll give him far less problems.

Now, this would have been a breakthrough episode had it been 1995. But in 2009, it seems like the boat has long since sailed. Characters on *Isidingo* and *Generations* have long been gallivanting with people of other races. It's sweet that *7de Laan* is trying, but it feels as though they're attempting to throw in token issues and then get rid of them as soon as possible so they can get back to Oppiekoffie for some soulfood, like white sauce on white pasta and barbecue chicken on brown rice.

All we need now is some homosexuality.

Comments

7de Laan is a lame show...and this is a lame article.

Looking for reality in soap...sies tog!

Skhokho Hlongwane on June 18, 2009, 11:56 am

7 De Laan is old school, and that actually good, we dont want to spoil everything now, do we ?

And anyways SABC will be closing soon, hahaha

Contradictory to the previous article, the articles below report on how a rather small group of white supremacist Afrikaners criticised *7de Laan* for depicting inter-racial romantic relationships and multiculturalism which goes against their ideals and doctrines. In the second article, which reports on the same story as the first, the producers of *7de Laan* respond to the criticism by saying that the soap aims to depict values and ideals of the majority of South Africans and not those of the Afrikaans white community only.

Article 1 [Excerpt]

<http://www.timeslive.co.za/sundaytimes/article129450.ece> Sep 26, 2009 11:13 PM

For volk sake

Right-wing convention urges self-rule for Afrikaners once more By ANTON FERREIRA

While the rest of South Africa was celebrating Heritage Day with friends and family, the dinosaurs of the Afrikaner right wing gathered to launch a fresh campaign to throw off what they call the "yoke of black oppression".

...Speakers at the gathering denounced everything from outcomes-based education to land redistribution, farm attacks and the soap opera *7de Laan*. Flip Swanepoel, a member of the organising committee, criticised the TV show for portraying racial mixing.

God had forsaken Afrikaners because they were watching these kinds of programmes and had failed to observe their covenants with Him, Swanepoel said.

Article 2

<http://www.sowetan.co.za/News/Article.aspx?id=1071046>

Right-wingers slam 7de Laan 29 September 2009

Zenoyise Madikwa

THE producers of 7de Laan have hit back at the Volksgenote who denounced the soapie at the weekend.

The Sunday Times reported that about 300 Afrikaners describing themselves as Volksgenote gathered in a three-day meeting at Vegkop monument near Heilbron in Free State.

This is the site of the 1836 battle where the Afrikaners fought thousands of Matebele. **Among other things, the curious right-wingers who met at the weekend criticised the popular SABC2 soapie for portraying racial mixing and inter-racial relationships.**

Flip Swanepoel, a member of the Volksgenote organising committee, told the group that God had forsaken Afrikaners because they were watching “these kind of programmes and had failed to observe their covenants with Him”.

Colin Howard, a *7de Laan* line producer, said Danie Odendaal Productions liked to reflect the values and ideals of the majority of the people of South Africa through the soapie. He brushed aside the criticisms of the group.

These newspaper articles draw attention to the challenge that the producers of *7de Laan* face when trying to reflect a nation in transition to itself. It seems that the soap hopes to be all inclusive by writing a script that satisfies both racial purists and conservatives, and the liberal multiculturalists that ascribe to the ideals of a rainbow nation.

The producers of the soap generally meet this challenge by writing a script that avoids questioning, exploring and depicting volatile socio-political issues in its narrative. This avoidance which results in the depiction of a utopian society within the context of white Afrikaans middle class, is much coveted by the majority of economically and socially marginalised South Africans.



However the fact that the soap is embedded in this context forms the basis for much of the criticism directed towards it. The context of the soap puts middle class white Afrikaners at the centre of the society being portrayed to the viewers thus diffusing anachronistic ideologies of white supremacy and anti-miscegenation. The situation is further aggravated by the absolute minimal use of African languages, the absence of interracial couples, the willingness of black characters to conform to the ideals of the Afrikaans white middle class and the absence of a few minority groups.

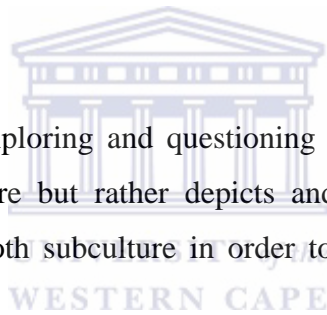
The findings presented in this section compliment the findings presented in Section 5.1. Both sets of findings create a credible well-balanced sense of how viewers perceive the manner in which *7de Laan* depicts multilingual spaces in the new South Africa. They combine both solicited and unsolicited responses to the issues explored in this paper, thus creating a holistic sense of how viewers interact with the soap and vice versa. In the section that follows I collectively review the viewer perceptions yielded by my analysis in both sections.

5.4 Overall viewer perceptions

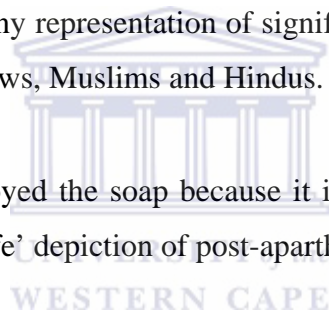
In this section I summarise and outline the viewer perceptions stated in Sections 5.2 and 5.3. I do this primarily to create an overall picture of how viewers perceive the manner in which *7de Laan* depicts multilingual spaces, multiracialism and multiculturalism in post-apartheid South Africa and secondarily to set the agenda for my conclusion to this thesis in Chapter 6.

In Sections 5.2 and 5.3 the overarching viewer perceptions of *7de Laan* with regards to my research questions were that:

- It does not adequately portray how South Africans from diverse linguistic and cultural backgrounds interact within multilingual spaces.
- It is steeped in idealism and it depicts a utopian society where language and cultural barriers did not exist.
- It plays it safe by not exploring and questioning politically volatile issues such as race, language and culture but rather depicts and explores less controversial and volatile issues such as goth subculture in order to have some form of realism and relevance to society.
- It depicts a safe and politically correct transition from apartheid to new democracy.
- The idealistic and utopian depiction of South Africa in the soap naturalises the culture and identities of white Afrikaner South Africans.
- The context of the soap puts middle class white Afrikaners at the epicentre of South African society thus diffusing anachronistic ideologies of white supremacy.
- The soap creates a space where everyone conforms to Afrikaans 'white' cultural norms at the expense of their own cultural practices and norms.



- White characters almost never use any indigenous languages in the soap. This is unfair and it enforces the idea that blacks still need to conform to white standards and norms in order to fit into middle class white society.
- It is unrealistic that the black characters speak Afrikaans to each other instead of using their own African languages.
- The soap portrays blacks as still being in a subservient social position with little or no chance of upward social mobility.
- The soap does not adequately explore interracial romantic relations despite the fact that this generally forms part of the realities of a multicultural society.
- The soap does not offer any representation of significant minority racial and religious groups such as Indians, Jews, Muslims and Hindus.
- Informants said they enjoyed the soap because it is 'family friendly' and it offers a politically correct and 'safe' depiction of post-apartheid South Africa.



All of the above-mentioned viewer perceptions and the findings documented in Chapter 4 will form the basis for the conclusion of this study in the next chapter. Chapter 4 and Chapter 5 provide the evidence for the conclusions to my research questions in the next chapter.

Chapter 6: Conclusions

In conclusion I would like to link all my findings to each other in order to present interconnected and coherent answers to the questions explored in this thesis. Below I highlight all of the central research questions of this thesis followed by commentaries that have been yielded by my research:

- How is scripted codeswitching employed in imagining and reconstructing multilingual spaces in *7de Laan*?
- What are the localized social functions of the codeswitching in these imagined multilingual spaces?
- Which identities are constructed by this scripted codeswitching?
- Do these identities reflect or reject stereotypes and dominant ideologies/discourses?

Multilingualism and language practices

The brand of multilingualism and the language practices presented by *7de Laan* to its viewers are very unrealistic and can only be appreciated for their entertainment value. They are not representative of how South Africans communicate and interact in multicultural and multilingual settings, and they are reminiscent of the unproblematic ‘multicultural’ interaction ideologies that were disseminated via television during the apartheid era.

The use of standard white Afrikaans as the matrix language of the script of *7de Laan* limits its ability to effectively portray multilingualism and multiculturalism in democratic South Africa. The soap depicts Afrikaans as being a language of higher prestige than any other official language of South Africa. In the soap standard white Afrikaans is overused as a lingua franca; it is privileged over other non-standard black and coloured varieties of Afrikaans and other indigenous languages within urban multilingual settings.

Multilingualism, in my transcription data set, is depicted through the exclusive use of codeswitching to globalised English; this further distorts the soap’s depiction of multilingualism in South Africa. Sixty percent of the codeswitches to English were accounted for as being lexical borrowings and instances of slang use and only 40 percent were legitimate switches (i.e. switches typically performed by bilingual speakers) to English. This shows that the soap’s notion of multilingualism is also rather limited and it avoids the

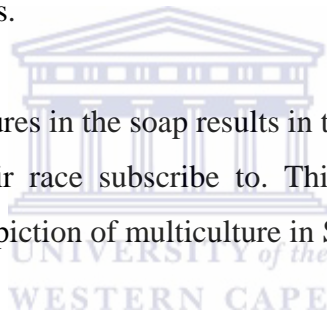
depiction of bonafide multilingualism to a large extent. At no point do any of the characters switch to any other official South African languages.

Utopian Multiculturalism and the marginalisation of vital components

In my data set standard white Afrikaans is indexical of middle class white Afrikaans culture. The almost exclusive use of this language by characters of all races depicts them as part of this culture despite the fact that they are indeed members of other cultures and racial groups. The soap shows no depictions of alternative cultural identities or resistance to middle class white Afrikaans culture thus depicting it as the status quo.

The conspicuous absence of other cultures in the soap falsely portrays middle class Afrikaans culture as the most prominent culture in multicultural South Africa. In its script this culture prevails unchallenged and unaltered by the ideologies of transformation that our country has experienced over the past 16 years.

The marginalisation of other cultures in the soap results in the depiction of a monoculture that all characters, regardless of their race subscribe to. This monoculture forms this matrix culture in the soap's deceptive depiction of multiculturalism in South Africa.



Depiction of the South African identity

The South African identities portrayed by *7de Laan* make it difficult for most viewers to identify with the characters of the soap on a personal level. The characters are not very representative of viewers with similar racial and social profiles; their identities are shaped around the limited discourses of the white Afrikaans middle class and the anachronistic ideals of the old South Africa.

The soap depicts the South African identity as being primarily Afrikaans and to a very small degree as secondarily English. None of the other indigenous cultural identities of South Africa are represented or imagined in the soap. This primarily Afrikaans identity is anachronistic and it excludes the possibility of multiple identities within multicultural and multilingual South Africa. It does not allow for the holistic depiction of the transition from apartheid to democracy and it suggests that the democratic era has not brought about a change in the way that South Africans imagine themselves. It represents a continuation of the

dominance of Afrikaans in society and the failure of democracy to bring about a change in how South Africans see themselves.

This depiction is not beneficial or in line with the SABC's mandate to portray all cultures and language as equal partners in our society's multilingual and multicultural matrix. It is still steeped in the discourses and ideologies of the old South Africa.

The soap fails to depict the decentralisation of white Afrikaner culture and its convergence with other cultures in the new South Africa. Instead it depicts white Afrikaners as being an elite group that structures cultural norms and absorbs other cultures within urban centres.

It can be argued that the soaps aims to depict racial harmony within the context of Afrikaans culture by the changing the face of Afrikaans from a language of racial oppression to a language of inclusion in the new South Africa. To nationalist Afrikaans purists this might be problematic as white Afrikaners are no longer depicted as being the sole custodians of their culture, language and identity; instead they are equal partners in a culture and language which they feel is the epicentre of their identity. This might lead them to feel that their culture, language and identity has been tainted by 'blackness'.

For speakers of other languages and non-standard varieties of Afrikaans, this 'whitening' of their identity in the script may also be problematic as it marginalises and excludes their varieties, languages and cultures which form the basis of how they view themselves. When viewing the soap they are forced to see themselves as being subliminally dominated by white Afrikaner Afrikaans cultural ideals. As a consequence their identities are nonexistent within the realms of the soap.

Fundamental flaws of *7de Laan*

Despite the popularity of *7de Laan* it has failed, in many ways, to portray the cultural and linguistic realities of multilingual South African society to its viewers. These failures may occur due to the conscious ideological stance assumed by the soap, its subliminal quest to maintain the prestige of Afrikaans or due to its mission to gain and maintain a large loyal viewership. Below I explore and explain what I believe to be the fundamental flaws in the way that the soap portrays South Africa to itself.

The soap still portrays blacks as subservient workers and clerks, and the absence of the black elite in the soap is very obvious. Blacks in the soap are still depicted as being lower middle class and working class citizens. For instance, the black character Maria is a house servant to the white janitor Oubaas and his shop assistant wife Hilda; in reality this would be rather odd and extremely unlikely. The other black characters are also portrayed in this manner: Aggie is a secretary and a cleaner, Kabelo is a waiter while Mandla, Danny, Alice and Tshepiso are clerks and junior managers. They are not depicted as socially and economically upwardly mobile as their white counterparts as they all are in the employ of upper middle class whites. These unequal depictions of blacks are not aligned with the realities of the new South Africa where a black elite with great economic power has emerged over the last decade.

The absence of certain black and coloured subcultures in the soap is also problematic. It seems that everyone in the soap enjoys Afrikaans subculture only, even the black and coloured characters claim to enjoy white Afrikaans pop culture. The soap makes no reference to Kwaito and Hip Hop subcultures that are more prevalent with black and coloured youths all over the world; instead it regularly portrays standard white Afrikaans subcultures and literature. The soap also fails to reference the flourishing Cape Flats Hip Hop culture which is primarily based on the 'Kaaps' variety of Afrikaans. By doing this the soap creates and reinforces the dominance of white Afrikaans culture along with its subcultures over other non-standard black and coloured varieties of Afrikaans and other indigenous cultures, languages and subcultures.

The absence of mixed race couples and homosexuality is another aspect that is in line with middle class white Afrikaans norms and not the realities of our society. Mixed race couples have only been depicted for short periods of time and often end as soon as they begin and depictions of homosexuality are nonexistent. The absences of these phenomena further illustrate how the soap avoids depictions of reality that might be at odds with Afrikaans middle class culture and that might be viewed as controversial to white Afrikaans viewers. The absence of mixed race couples in the soap can be viewed as an act that aims to restore the 'sanctity' and purity of the Afrikaner race and culture. Such an act does not lend itself to the portrayal of a truly multiracial South Africa, instead it establishes the idea that people should date within their own races.

The absence of black foreigners in the soap makes South African seem less diverse and open to other cultures. It also detracts from the true homogeneity of our country and creates the illusion that South Africa is only inhabited by people that were born here. The only foreign character in the soap is Clara, a white Bulgarian immigrant. She is hardly representative of the immigrant communities that reside in our country and she has also been absorbed into the matrix white Afrikaans culture of the soap.

7de Laan also avoids the depiction of religion and politics, and it avoids the exploration and referencing of our racially volatile history. These issues are avoided as they might challenge the dominant position of standard Afrikaans and white Afrikaans culture within the script. The portrayal of these issues is also likely to upset the utopian depictions of society and the seamless integration of all the characters of colour into white middle class culture that is seen in the soap. The avoidance of these issues creates the impression that our nation has moved passed an era of racial and political tension with ease and without conflict. It also creates the impression that Afrikaans as a language and culture has survived our history without being altered and redefined in order to be assimilated into the multicultural fabric of our new nation.

Ironically, *7de Laan*'s avoidance of politics and all of the other issues discussed above is exactly what makes it popular. Viewers enjoy the fact that the soap provide 'mindless' entertainment that is devoid of the social and political commentary that they are exposed to by other genres on a daily basis. They enjoy the fact that the soap's portrayal of everyday life in South Africa is characterised by humour, family politics, gossip and romance. Last but not least, the fact that *7de Laan* is child and family friendly also makes it popular with viewers of all ages and races.

Bibliography

Appel, R. & Muysken, P. (1987). *Language Contact and Bilingualism*. London: Edward Arnold.

Androutsopoulos, J. (2006). Online Hip Hop Culture. Steinberg, S. *Contemporary Youth Culture: An International Encyclopaedia*. Volume 1. Westport: Greenwood Press: 217-233.

Auer, P. (1998). From Code-switching via Language Mixing to Fused Lects: Toward a Dynamic Typology of Bilingual Speech. *Journal of Bilingualism*, Vol 3. Issue 4:309-332.

Bauman, R. & Briggs, CL. (1990). Poetics of Performance: Critical Perspectives of language and social life. *Annual review of Anthropology*. Vol 19: 55-88.

Barnard, I. (2006). The Language of Multiculturalism in South African Soaps and Sitcoms. *Journal of Multicultural Discourses*. Vol 1. Issue 1: 39-59.

Bhatt, R.M. (2008). In other words: Language mixing, identity representations and third space. *Journal of Sociolinguistics*. Vol 12. Issue 2: 177-200.

Bhabha, H. (1994). *The Location of Culture*. London: Routledge.

Blom, J.P. & Gumperz, J. (1972). Social Meaning in Linguistic Structures: Code Switching in Northern Norway. Gumperz, J & Hymes, D. (eds.), *Directions in Sociolinguistics*. New York: Holt, Rinehart, and Winston.

Botha, M.P. (1995). The South African film industry: Fragmentation, identity crisis and Unification. *Kinema*, Spring 1995.

Blommaert, J & Bulcaen, C. (2000). Critical Discourse Analysis Source. *Annual Review of Anthropology*. Vol. 29. Annual Reviews Stable: 447-466. Accessed (10/11/2010) from <http://www.jstor.org/stable/223428>.

Coupland, N. (2007). *Style: Language Variation and Identity*. Cambridge: Cambridge University Press.

Chouliaraki, & Fairclough, N. (1999). *Discourse in late modernity: Rethinking critical discourse analysis*. Edinburgh: Edinburgh University Press.

Cassim, S. & Monteiro, M. (2001). Black role portrayals in South African television advertising. *South African Journal for Journalism Research*. Vol 22. Issue1: 1-123.

Ebrahim-Vally, R. & Martin, D. (2006). Viewing the "New" South Africa: Representations of South Africa in Television Commercials. *Working Paper Series*. Vol 9.

Finlayson, R. & Slabbert, S. (1997). I'll meet you halfway with language- Codeswitching functions within an urban context. *South African Journal of linguistics*. Vol 15. Issue 4: 123-134.

Fairclough, N. (1995). *Media discourse*. Edward Arnold London.

Fairclough, N. (2001). *Language and Power*. Essex: Longman.

Fairclough, N. (1992). Discourse and Text: Linguistic and Intertextual Analysis within Discourse Analysis. *Discourse Society*. Vol 3. Issue 2: 193-217.

Foucault, M. (1991). *Governmentality*. Burchell, G. Gordon, C, & Miller, P (eds.), *The Foucault Effect: Studies in Governmentality*. Chicago: University of Chicago Press: 87-104.

Gillespie, M. (1996). *Analysing Soap Opera*. University of Leicester: Centre for Mass Communication Research.

Gardner-Chloros, P. & Charles, R. (2007). Subiko Welcome (Welcome to Everyone): Hindi/English Code-Switching in the British-Asian Media. *Birkbeck Studies in Applied Linguistics (BISAL)*. Vol 2: 64-97.

Glissant, E. (1997). *Poetics of Relation*. Michigan: University of Michigan Press.

Hall, S. (1986). The problem of ideology: Marxism without guarantees. *Journal of Communication Inquiry*. Vol 10: 28-44.

Heller, M. (2007). *Bilingualism: A social approach*. University of Michigan : Macmillan\

Ives, S. (2007). Mediating the Neoliberal Nation: Television in Post-Apartheid South Africa. *International E-Journal for Critical Geographies*: 153-173.

Jacobs, S. (2003). Reading politics, Reading media. Wasserman, H. & Jacobs, S. (2003). *Shifting Selves: Post Apartheid Essays on Mass Media, Culture and Identity*. Cape Town: Kwela Books.

Kelly, K. (2006). From encounter to text: Collecting data in qualitative research. Terreblanche, M. Durrheim, K. & Painter, D. (eds), *Research in practice: applied methods for social sciences*. Second edition. Cape Town: University of Cape Town Press.

Kotzé, E. (1994). *Afsonderlik ontwikkel deur verbastering? – Afrikaans en Middelnederlands in die kreoolse konteks*. Olivier & Coetzee : 130-138.

Liebes, T. & Livingstone, S. (1998). European Soap Operas: The diversification of genre. *European Journal of Communication*. Vol. 13. Issue 2: 147-18.

Lockyear, H. (2004). Multiculturalism in South African Soap Operas. *South African Journal of Communication Theory and Research*. Vol 30. Issue 1: 26-43. Routledge.

Makhudu, K.D.P. (1995). An introduction to Flaaitaal. Mesthrie, R. (ed.), *Language and social history: studies in South African sociolinguistics*. CapeTown : David Phillip: 298-305.

Marais, S.(2005). *Afrikaans Tienertaal*.

Retrieved (09.07.09.) from_ <http://hdl.handle.net/10210/169>

McCormick, K. (2006). Afrikaans as a lingua franca in South Africa: The politics of change. *International Journal of Sociolinguistics*, Vol 177: 91-109.

Migge, B. (2007). Code-switching and Social Identities in the Eastern Maroon Communities of Suriname and French Guiana. *Journal of Sociolinguistics*. Vol 11. Issue 1: 53-73.

Myers-Scotton, C. (1992). Codeswitching in Africa: a Model of Social Functions of Code Selection. Herbert, RK. *Language and Society in Africa: The Theory and Practice of Sociolinguistics*. Witwatersrand: Witwatersrand press.

Myers-Scotton, C. (2006). *Multiple Voices: an Introduction to Bilingualism*. London: Blackwell publishing.

Mpe, P. (2003). Our missing Store of Memories: City, Literature and Representation. Wasserman, H. & Jacobs, S. (2003). *Shifting Selves: Post Apartheid Essays on Mass Media, Culture and Identity*. Cape Town: Kwela Books.

Msimang, VB. (2006). *Subtitling Practices in South Africa: A Case Study of the Soap Opera Generations*. Johannesburg: University of Witwatersrand [Online]. Available:<http://witsetd.wits.ac.za:8080/dspace/bitstream/123456789/4874/3/MsimangVB>

Mesthrie R, Swann J, Deumert A, & Leap, LL. (2005). *Introducing Sociolinguistics*. Edinburgh: Edinburgh University Press.

Mesthrie, R. (2002). *South Africa: a Sociolinguistic Overview of Language in South Africa*. Cambridge: Cambridge University press.

Nilep, C. (2006). Codeswitching in Sociocultural Linguistics. *Colorado Research in Linguistics*. Vol 19.

Pavlenko, A. & Blackledge, A. (2004). Introduction: New Theoretical approaches to the Study of Negotiation of Identities in Multilingual Contexts. Hornberger, NH & Baker, A. *Negotiation of Identities in Multilingual Contexts*. Multilingual Matters: 1-33.

Pavlenko, A. (2004). Making of an American: Negotiation of Identities at the Turn of The Twentieth Century. Hornberger, N.H & Baker, A. *Negotiation of Identities in Multilingual Contexts*. Multilingual Matters: 34-67.

Polenis, F.A. (1993). *The Development of Afrikaans*. Frankfurt: Peter Lang.

Poplack. S, Sankoff. D & Miller. C. (1988). The social correlates and linguistic processes of lexical borrowing and assimilation. *Linguistics*. Vol 26: 47-104

Phillipson, R & Skutnabb-Kangas, T. (1999). Englishization: one dimension of globalization. Graddoll, D & Meinhof, U. H. (eds.) *English in a changing world*, Aila Review 13: 19-36.

Roberge, P.T. (2002). Afrikaans Considering origins in Language in South Africa. Mesthrie, R. (ed), *Language in South Africa*. Cambridge: Cambridge University press: 79-103.

Steyn, M. (2003). Taxi to Soweto and Panic mechanic: Two Cinematic representations of Whiteness in South Africa. Wasserman, H. & Jacobs, S. (2003). *Shifting Selves: Post Apartheid Essays on Mass Media, Culture and Identity*. Cape Town: Kwela Books.

Stroud, C. (1998). Perspectives on Cultural Variability of Discourse and some Implications for Code-Switching. Auer P. (ed), *Code-Switching in Conversation: language, Interaction and Identity*. London: Routledge .

Simango, S.R. (2000). My Madam is Fine': The Adaptation of English Loans in Chichewa. *Journal of Multilingual and Multicultural Development*. Vol 21. Issue 6: 487 — 507.

Teer-Tomaselli, R. (2001). Nation Building, Social Identity and Television in a Changing Media Landscape. Kriger, R & Zegeye, A. (eds), *Culture in the New South Africa: After Apartheid*. Cape Town: Kwela Books.

Thomason, S.G. & Kaufman, T. (1991). *Language Contact, Creolization and Genetic Linguistics*. California:University of California Press.

Van Coller, H & Van Jaarsveld, A. (2009). Identiteitskepping en die strooisage – die geval 7de Laan. *Stilet*. Vol 21. Issue 1: 1-38.

Van Rensburg, C, Davids, S, Ferreira, J, Links, T & Prinsloo, K. (1997). *Afrikaans in Afrika*. Pretoria: Van Schaik Akademies.

Wodak, R. (1997). Critical discourse analysis and the study of doctor-patient interaction. Gunnarsson, BL, Linell, P, & Nordberg, B. (eds). *The Construction of Professional Discourse*. London: Longman: 173-200.

Wicomb. Z. (2001). Five Afrikaner texts and the rehabilitation of whiteness. Krieger, R & Zegeye, A. (eds). Culture in the New South Africa. After Apartheid. *Social Identities. South African series*. Vol 2. Cape Town: Kwela.

Appendix A

Episode 1

Location/set: Charmaine's house

1. Charmaine: Sal jy vir my die resep kry? Asseblief Diedrik?
2. Charmaine: en sal jy sorg vir die drank Marko ?
3. Charmaine: Wag lat ek my beursie kry
4. Marko: Jy kan later met my reg maak, ek sal vir jou die **slippie** bring.
5. Errol: Ek sal almal nooi as ek my **deliveries** doen.
6. Charmaine: Vince sal seker vir Vanessa en Hilda nooi maar dis beter dat jy seker maak.
7. Charmaine: En onthou om vir Felicity ook te nooi sy is deel van die familie.
8. Diedrik: mmm Wat van daai nuwe **flame** van jou? Gaan jy haar ook nooi?
9. Errol: Ek se niks weer vir jou nie.
10. Charmaine: Moenie laf wees nie Diedrik.
11. Charmaine: Ons nooi slegs die mense van die deli, hulle metgesele en vriende. Dis om hulle geluk te wens.
12. Diedrik: O. Gaan jy 'n probleem het as ek San-Mari ook nooi?

13. Charmaine: Ja. Goed.

14. Marko: Wat van Meneer Meintjies?

15. Marko: Hy is mos ook betrokke by die **deli**.

16. Charmaine: Natuurlik moet hy hier wees om die **deli** se sukses te vier.

17. Errol: Dit gaan **great** wees, nes **old times**.

18. Errol: Ek sal sorg vir die **entertainment**, met my kitaar.

19. Charmaine: Jy los daai kitaar in jou kamer. Dus Vince se aand.

Loction/ set : Oppiekoffie



20. Danny : Wat van 'n veiling ?

21. Danny: Die pros skenk 'n **putter** of 'n ou **golf** sak of iets.

22. Kagiso: **The businessmen we're dealing with aren't starstruck.**

23. Kagiso: **They don't have pubs with all sorts of memorabilia.**

24. Danny: Maar dis vir liefdadigheid

25. Kagiso: **After 24 hours on a golf course they not going to feel to charitable.**

26. **They'll expect pay back.**

27. Danny: Van watter sort **pay back** praat jy?

28. Kagiso: **Publicity. That kind of thing.**

29. Kagiso: **Okay. Lets focus on the banquet itself.**

30. Kagiso: What do you have in mind?

31. Danny: Ons hou by die **glow in the dark** tema.

32. Danny: Ek het op die internet bietjie rond gesoek.

33. Danny: En mens kry glasse, en skinkborde en allerande goed wat gloei. Dit lyk amazing.

34. Kagiso: Do you have any idea what its going to cost?

35. Danny: Dus nie so erg nie.

36. Danny: Hiers 'n prys lys.

37. Kagiso: I don't know. This is a formal event. Not some kind of kiddies party.

38. Danny: Ek het nog ander voorstelle.

39. Kagiso: Give me the file. I'll have a look at them. APE

40. Kagiso: Don't look so despondent.

41. Kagiso: Some of the ideas you pitched were very usable.

42. Kagiso: I'll just have to tweak them a bit.

43. Kagiso: Thanks for your hard work. Its great having you on my team.

44. Danny: Ek leer verskriklik baie van jou.

45. Kagiso: You've worked very hard. You deserve a night off.

46. Kagiso: How about drinks after work? My treat.

Location/set: The Deli

47. Vanessa: Jy hoef my nie twee keer te nooi nie. Enige verskoning om nie te kook nie.
48. Hilda: Oubaas het al weer 'n kerk raads vergadering. Hy gaan so teleergesteld wees.
49. Vanessa: Kan hy nie 'n verskoning maak nie?
50. Hilda: Liewer nie. Vandat dominee gehoor het hy die vergaderings as veskonings gebruik het toe hy dans klasse by madam Roxy geneem, hou hy hom met arends hoogte op.
51. Errol: Oubaas kan na die vergadering kom. Ons kan vir hom kos uit skep.
52. Vanessa: Moet ons iets saam bring?
53. Errol: Jou ma het niks gese nie.
54. Hilda: Sy kan nie als maak nie. jy kan 'n slaai vat en dan bring ek die **pudding**.
55. Hilda: Ek het die heerlikste resep gesien wat ek wil uit toets.
56. Errol: Ek sal vir **auntie** Charmaine se. **Bye**.
57. Errol : Emma.
58. Vanessa : Jou **takeaway** is amper reg. ek gaan kyk gou.
59. Linda: **Hi**
60. Emma: Ek het vroeg van oggend met die suster by die kliniek gepraat.
61. Emma: Sy se julle was guster daar.
62. Linda: Ek hat gehoop dit help as Isabelle besef ons dink daarem nog aan haar.

63. Emma: Mens kry altyd die standaard antwoord as jy bel.
64. Emma: Hoe gaan dir rerig met haar?
65. Linda: Sy is baie dapper, maar sy het nog 'n lang pad om te loop voordat sy haar ouself kan wees.
66. Emma: Praat sy oor David?
67. Linda: Glad nie.
68. Emma: Dit gaan my verstand te bowe dat sy ooit geglo het die man is ernstig.
69. Emma: Hoe kon sy hom oor Ryno verkies?
70. Linda: Dis wat die meeste aan haar vreet. Wart sy aan Ryno gedoen het.
71. Linda: Sy's nog baie erg oor hom.
72. Linda: Sy het heeltyd gevra of hy verneem na haar en of hy **okay** is.
73. Emma: So lank sy nie hoop dat hy haar gaan vergewe en vrae om terug te trek nie.
74. Linda: Hy's nog baie bitter. Maar dalk eendag.
75. Emma: Sy verdien dit nie.
76. Emma: Jy het nie 'n idee wat hy als vir haar gedoen het nie.
77. Emma: Hy is 'n ongelooflike mens en dat hy weer so moes seerkry.
78. Emma: Maar ek is seker die laatse mens wat mag vinger wys.
79. Vanessa: Jammer jy moes wag.

80. Emma: Geen probleem nie. Dankie.

81. Vanessa: Verbeel ek my of is Emma ontsteld oor iets?

82. Linda: Dis die ding oor Ryno en Isabelle.

83. Linda: Sy's glad nie ten gesinte van 'n versoening nie.

84. Vanessa: Dis 'n lang storie.

85. Vanessa: Sy en Ryno was getroud . Sy't gevrae vir 'n egskuiding en toe sy besef sy' 'n vout gemaak , het hy al klaar vir Isabelle ontmoet.

86. Linda: Dit gaan nie vir Isabelle maaklik wees om terug te kom en mense in die oë te kyk. Is dalk beter vir almal as sy iewers anders gaan bly en oor begin.

Location/set: Boutique



87. Errol: Dis die beste maand wat Vince nog ooit gehad het.

88. Errol: **Auntie** Charmaine maak brejani sodat ons kan **celebrate**.

89. Errol: Sy't gese jy moet ook kom want jy's amper soos **family**.

90. Felicity: Ek sal haar nooit vergewe het as sy my nie gevra het nie.

91. Errol: Ek moet laat waai anders kry ek detensie. **Bye**.

92. Errol: Emma

93. Felicity: Charmaine het my omgenooi vir ete om Vince se sukses in die **Deli** te vier. Ek het heeltemal vergeet ons wil gaan fliiek.

94. Emma: Is okay. Al hoekom ek jou vir 'n fliiek genooi het is om jou op te cheer na jou ramspoedige date.

95. Felicity: Jy laat my soveel beter voel.

96. Felicity: Hoekom kom jy nie saam nie?

97. Emma: Ek is nie genooi nie.

98. Felicity: Sy sal nie omgee nie.

99. Felicity: Charmaine

100. Charmaine: **Hi**. Het Errol jo gese van die ete?

101. Felicity: Ek kan nie wag nie. En ek was so voorbarig om emma ook te nooi.

102. Felicity: Is dit **okay**?

103. Emma: Moenie laf wees nie. Ek het 'n boek wat ek nie kan wag om klaar te lees nie.

104. Charmaine: **Nonsense**. San- Mari om ook.

105. Charmaine : Jy kan ook gerus kom, Clara.

106. Charmaine: Ek het 'n paar mense oor genooi vir ete. Ek hoop jy eet **brejani**.

107. Clara: Brie-hay-nay

108. Charmaine: Dis 'n Malayse dis.

109. Clara : O

110. Felicity : Jy moet dit proë. Dus konings kos.

111. Clara: Dankie jy my nooi. Ek kom. Ja.

112. Charmaine: Mooi.
113. Emma: Kom ons gaan sit die goed in die stoorkamer.
114. Emma: Sien jou vanaand.
115. Felicity: Dis baie **nice** van jou om vir haar ook te nooi.
116. Felicity: Jy ken haar skaars.
117. Charmaine: Hoekom nie. Marko is gek oor haar. En ek gee graag sy liefdes lewe 'n hupstootjie.
118. Felicity: En wat van myne? As iemand 'n hupstootjie nodig het, is dit ek.
119. Charmaine: Ons sal die regte kandidaat moet begin soek.
120. Felicity: Hulle's so skaars soos hoender tande.
121. Charmaine: Dit kan jy weer se.
122. Felicity: Ek's bly dat jy neville genooi het.
123. Felicity: Hopelik sal vanaand se ete dinge tussen julle makliker maak.
124. Charmaine: Ja. Dinge tussen ons is nogal ongemaklik.
125. Charmaine: Hy wil weer probeer maar ek het gese dus nie 'n goeie idee nie. Sederdien is dinge nogal stram tussen ons.
126. Felicity: Hy's 'n wonderlike man, Charmaine. Maak jy nie 'n vout nie?
127. Charmaine: Dit sal nie uit werk nie.
128. Charmaine: Maar dit beteken nie ons kan nie vriende wees nie. Ek geniet sy geselskap en ek mis hom.



129. Felicity: Hy's reg. Dus somer laf dat julle mekaar vermy het. Vriendskap is beter as niks.

Location/set: Ryno's house

130. Tim: Jy kan ma daai koerante weg gooi. Hulle het my aanbod aanvaar.

131. Linda: Hy's nie ernstig nie.

132. Tim: Die enigste hark plek is dat ons eers oor drie maande kan in trek.

133. Tim: Sal jy nog so lank hier kan uit hou?

134. Linda: Ons kan nie verwag van Ryno.....

135. Tim: Gaan nie vir hom maklik wees om alleen in hierdie karsarem te bly nie.

136. Tim: Sal jy vir ons iewers plek bespreek vanaand? Ons moet darem die koop behoorlik vier.



137. Linda: Hy verstom my Tim.

138. Tim: Hoe nou?

139. Linda: Ek het dit baie duidlik gemaak hoe ek oor daai huis voel. Maar jy gee nie 'n vlenter om nie.

140. Linda: Moenie van my verwag om entusiaties te raak oor 'n plek wat ek nie wil he nie.

141. Tim: Gee kans Linda.

142. Tim: As ons eers ingetrek sal jy sien dit is perfek vir ons. Dus presies wat ons wil he...Klein genoeg maar.....

143. Linda: moenie vir my se hoe ek moet voel nie. Ek moet altyd in val by jou besluite..Toe jy pos in Engeland gekry het, het ek alles gelos, my werk, my familie, my vriende.
144. Linda: Ek was so opgewonde om terug te kom. Om dinge saam met jou te kan doen.
145. Linda: Ons was skaars hier toe koop jy 'n aandeel in die koerant. Dit hat ek ook aanvaar.
146. Linda: Die enigste ding wat ek gevra het is dat ek 'n plek kan kies waar ek gelukkig Sal wees.
147. Linda: Ek is die een wat die heelyd alleen by die huis sit.
148. Tim: Jy kan die plek oor doen nes jy wil.
149. Linda: Dus nie die punt nie.
150. Tim: Wat verwag jy van my?
151. Tim: Moet ek die koop kansleer?
152. Linda: Wat sal dit help?
153. Linda: Jy sal nooit tevrede wees met my jeuse nie.

Lcation/set: Boutique

154. Clara: Lucas
155. Lucas: Jammer. Ek het nie bedoel om jou te laat skrik nie.
156. Lucas: Hiers vir jo 'n bederfie.
157. Clara: Vir my?

158. Clara: Jy goeie vriend. Dankie.
159. Lucas: Dus ek wat moet dankie se.
160. Lukas: Ek het 'n great aand gehad.
161. Clara: Ek ook lekker.
162. Clara: Is verkeerd?
163. Lukas: Jy moet se dit was vir my ook lekker.
164. Clara: Dit was my ook lekker. Ja?
165. Lukas: So iets. Ja.
166. Lukas: Ek hoop ne jy is in die moeilikheid omdat jy vroeg by die werk weg is nie.
167. Lukas: Is Emma kwaad vir jou?
168. Clara: Nee. Ek veoggend kla maak.
169. Clara: Emma nie kwaad.
170. Lukas: Dans dit goed.
171. Lukas: Hoe klink dit. Is jy lus om vanaand te gaan ys skaats?
172. Lukas: Jy't mos nou die aand vertel jy's 'n **champion**.
173. Clara: O, Ja. Skaats baie lekker.
174. Clara: Ek wil.
175. Clara: O, Vanaand? Kan nie.



176. Clara: Ek by Charmaine eet. Sy my nooi.
177. Clara: Emma en Felicity ook gaan. Dus partytjie.
178. Lukas: Hoekom hou sy vir julle 'n partytjie?
179. Clara: Vir Deli. Sy se ek haar brei-ja-nay proe.
180. Clara: Ek baie jammer.
181. Lukas: Dus okay. Ek moes jou al gister aand gevra het voordat jy ander planne Gemaak het.
182. Lukas: Ons kan 'n ander tyd gaan skaats.
183. Clara: Is reg. Jy nie kwaad?
184. Lukas: Ek kan nooit vir jou kwaad wees nie.
- Location/set: Oppiekoffie
185. Charmaine: Is daar fout met die koek?
186. Linda: Glad nie.
187. Linda: My kop is op 'n ander plek.
188. Charmaine: Felicity se jy was by Isabelle.
189. Linda: My hart bloei vir haar.
190. Linda: Sy word een van die dae ontslaan. Sy't nie 'n idee waarheen om te gaan of wat sy gaan doen nie.
191. Charmaine: En daars nie 'n kans dat Ryno haar sal terug neem nie?



192. Linda: Nee.
193. Linda: Hy wyer om oor haar te praat.
194. Charmaine: Wel, ens kan hom seker nie kwaalik neem nie.
195. Linda: Daars hy en Tim prisiaes dieselfde.
196. Linda: As hulle op 'n ding besluit het kan jy hulle nie van plan laat verander nie.
197. Linda: Jy moet ma vrede maak en inval by die planne. Of jy daarvan jou of nie.
198. Charmaine: Meeste mans is ma so.
199. Linda: Partykeer wonder ek hoekom Tim die moeite doen om my opinie oor iets te vra. Hy doen in elk geval net wat hy wil.
200. Linda: Hy het 'n huis gekoop nadat ek kom duidelik laat verstaan het dis nie wat ek wil he nie.
201. Charmaine: Geen wonder jy's onsteld nie. APE
202. Linda: Ek wil nie die verantwoordelikheid van 'n swembad en 'groot huis houding he nie, Charmaine.
203. Linda: Ek het vir jare reggestaan. As hy op die nippertjie bel en se hy kom oor met kollegas vir vinger happies en drankies.
204. Linda: En dan moet ek soos 'n mal ding rond skarrel om 'n ete voor to berei, want dis wat hy eintlik verwag.
205. Charmaine: Neville het dit soms aan my gedoen.
206. Charmaine: En dan kan hy nie op hou spog hoe 'n perfekte gas vrou en brillante kok ek is.

207. Linda: En die ergste is ons val daar voor. Volgende keur doen ons dit weer.
208. Charmaine: Met 'n glimlag.
209. Charmaine: Tussen ons twee. Nou dat ek en Neville uit mekaar is, mis ek dit.
210. Linda: Dit is seker nie so erg nie.
211. Linda: Ek moet eintlik my seninge tel dat ek 'n goeie man het.
212. Linda: Ek is somer self sigtig.
213. Charmaine: Nee. Jy is nie.
214. Charmaine: Dis moeilik om vir 'n man altyd ja an amen te se.
215. Charmaine: Veral as jy so lank soos ek jou eie baie was.
216. Charmaine: Maar elke keur as ek 'n gloei lamp of 'n plug self moet verander of 'n geblokte drein probeer reg kry wens ek, ek was nie so hard koppig nie.
217. Charmaine: Maar ek is gelukkig. Ek het Errol, en Marko en Diedrik.
218. Charmaine: En as ek vrou alleen in daai huis moes bly.
219. Linda: Daarvoor sien ek ook nie kans nie.
220. Linda: Dankie dat jy na my klag gesluit het. Eintlik was dit heeltemal onnodig.
221. Linda: Ek het baie om voor dankbaar te wees.
222. Linda: Ek sal in daai huis in trek en maak of ek mal is daar oor.
223. Linda: Ek wil nie alleen oud word nie.

Location/ set: Hillside Times

224. Gita: Hi. Is Aggie hier?

225. Tim: Sy's gou poskantoor toe.

226. Tim: Kan ek jou dalk help?

227. Gita: Ek sal later terug kom. Ek wil jou nie pla nie.

228. Tim: Jy pla nie.

229. Gita: Ek wil vir haar die inligting gee vir my volgende advertensie.

230. Tim: Ek sal dit vir haar gee.

231. Tim: Kry jy nog steeds goeie trugvoer?

232. Gita: Beter as wat ek verwag het. Dus als aan jou te danke. Weer eens, dankie.

233. Tim: Dis 'n plesier. Nie dat Neville kon wyer nie. Besigheid is besigheid.

234. Gita: Jy's te beskuie. Is nie maklik om vie jou nee te se nie.

235. Tim: En vir jou ook nie. Ek voel no nog skuldig om ek nie jou aanbod aanvaar het nie.

236. Gita: Watter aanbod?

237. Tim: Die kompetisie.

238. Gita: O, Dit. **I thought I made you another offer in a moment of weakness.**

239. Tim: Ek sal onthou het as jy het
240. Gita: En wat sou jy kan gese het?
241. Tim: Moet my liefwer nie in daai posisie plaas nie.
242. Gita: Ek verbeel my hy't gese hy's altyd onvanglik vir 'n goeie proposisie.
243. Tim: Ek sal vir aggie se om jou te bel as enige iets nie vir haar sin maak nie
244. Gita: Dis amper toe maak tyd. Wat van 'n vinnige drankie?
245. Tim: Liewer nie.
246. Gita: Is jy bang ek verlei jou?
247. Tim: Ek is getroud Gita. Gelukkig getroud.
248. Tim: As ek jou die verkeerde indruk gegee het, is ek jammer.
249. Gita: Wat bedoel jy?
250. Tim: Ek respekteer jou. Jou dryf krag, jou deursettingsvermoe. As ek
251. Jou enig sins kan help op 'n besigheids vlak.
252. Gita: Wag 'n bietjie. Ek dog ons verstaan mekaar.
253. Gita: Jy't my tog sekerlik nie ernstig op geneem nie.
254. Gita: Wat dink jy van my?
255. Tim: Kom ons vergeet dit.
256. Gita: Jou vrou is my vriendin.
257. Gita: Goeie genigtig Tim. Kans 'n mens nie meer grapies maak nie.

258. Tim: Ek het die situasie verkeerd....
259. Gita: Ek het gedink jy's anders. Maar in jou hart glo jy alles wat die mense van my se en erger.
260. Gita: Jy's 'n getroude man. Hoe kon jy?
261. Tim: Ek is jammer.
262. Gita: Ek sal nooit 'n ander vrou se man probeer steel nie.
263. Gita: Ek is nie so desperaat nie.

Location/set: Charmaines house(party for vince-deli)

264. Vince: **Thanks** dat jy die party vir my gereel het Charmaine.
265. Charmaine: Plesier. Jy verdien dit.
266. Vince : Al my pa se **speeches** dat ek meer soos my broer moet wees en begin vinger trek het uit eindelijk geewerk.
267. Xander: En niemand is meer verlig as ek nie.
268. Neville: Ek sal daarop drink.
269. Hilda: Jammer ek is laat hartjies. Die **pudding** het langer gevat as wat ek gedink het.
270. San-Mari: Wat se wonderlike konkoksie het jy vanaand vir ons op getower?
271. Hilda: Brood **pudding** met amandels en pere wat in 'n brandewyn en rooi russie sous geewek is.
272. Errol: **WOW**

273. Hilda: Iets was nog nie heeltemal reg nie, toe dokter ek dit met 'n tikselkje gemmer, hening en kaneel.
274. Errol: Wat se go....
275. Vanessa: Ons kan nie wag om dit te proe nie Hilda.
276. Hilda: Is daar 'n plek in die oond om dit warm te hou?
277. Marko: Gee, ek help jou.
278. Emma: Hi. Is ons al weer laaste?
279. Charmaines: Felicity is ook nog nie hier nie.
280. Emma: Dankie.
281. Clara: Dankie jy my nooi.
282. Charmaine: Dis pragtig. Maar dit was rerig onnodig.
283. Marko: Wat maak jy hier?
284. Clara: Charmaine se ek kom eet.
285. Vince : Gelukkig vir jou het ek nie die kos gemaak nie.
286. Marko: Wag. Ek kry vir jou 'n drank.
287. (phone rings)
288. Charmaine: Verskoon my
289. Charmaine: Charmaine Beukes.
290. Felicity: Hi. Julle wonder seker wat van my geword het.



291. Charmaine: Is daar fout?
292. Felicity: Glad nie.
293. Felicity: Ek was op pad toe val daar iets voor.
294. Charmaine: Gaan jy nog kom?
295. Felicity: Natuurlik. Maar julle moenie vir my wag nie.
296. Felicity: Ek kom so gou ek kan.
297. Charmaine: Wat is aan die gang felicity?
298. Felicity: Niks om jou oor te bekommer nie.
299. Felicity: Sien julle nou-nou.
300. Charmaine: **Okay. Bye.**
301. Neville: En nou? Is daar 'n probleem?
302. Cahrmaine: Felicity gaan laat wees.
303. Charmaine: Dit was 'n baie vreemde oproep.
304. Felicity: Sy't die heelyd geklink asof sy nie haar lag kan hou nie
305. Emma: Ek wonder wats aan die gang?

Location/set: Ryno's house

306. Tim: Ek hoop hy't nie al bekommer geraak nie.
307. Linda: Hy't mos gese hy gaan 'n bietjie laat wees.

308. Tim: Wat 'n dag.
309. Tim: Kan ek vir jou 'n drankioe skink?
310. Linda: Dit sal lekker wees.
311. Linda: Hoe was jou ete?
312. Tim: 'n Mos van tyd en geld.
313. Tim: Die man stel nie belang om in die kompetisie te borg nie.
314. Tim: Ten minste was die kos goed. Ek hoop nie hy't groot gekook nie.
315. Linda: Hoe lank ken ek jou al. Ek het net 'n paar ligte vinger happies gemaak.
316. Tim: Dankie
317. Linda: Dankie
318. Linda: Jammer ek het so af gegaan van oggend Tim.
319. Linda: Daars niks vout met die huis nie en dus 'n goeie koop. Moenie dit kansleer
320. nie.
321. Linda: Ek het van middag weer daar verby gery en die plek het baie potensiaal. Die
tuin is nie so groot nie en dus lekker sentraal gelee.
322. Tim: Is jy seker? Jy was so ontsteld.
323. Linda: Dit het skielik op my afgekom. Ek het klaar my kop in 'n kleiner plekkie gesit.
324. Tim: Ek het ruimte nodig.



325. Linda: Ek bessef dit.
326. Linda: ek was laf om te glo jy was reg om aftetree. Jy sal krepeer as jy vergaderings het om te hou, mense om rond te **order** nie.
327. Tim: Die paar weke wat ek niks gedoen het nie was vir my eindelose frustrasie.
328. Tim: Ek sal jou teen die mure uitdryf as ek heeltyd by die huis moet sit.
329. Linda: Dis goed dat jy besig bly.
330. Linda: Maar belowe my die koerant sal nie jou hele lewe oor neem nie. Jy moet tyd maak vir ons ook.
331. Linda: Ek het geles van 'n toer na die Sedarberge. Klink wonderlik. Dalk kan ons volgende maand gaan.
332. Tim: Bring vir my die datums en dan kyk ons of ons 'n plan kan maak.
333. Linda: Dankie
334. Linda: Nou dat ek vrede gemaak het met die huis, ka ek nie wag om in te trek nie.
335. Tim: Ek kan jou nie se hoe verlig ek is nie.
336. Linda: Ek is jammer ek het jou so lewe gely Tim.
337. Linda: Vandag toe ek met Charmaine gesels het, het ek besef hoe bevooreg ek is om jou te he. Jy's my anker. As jy gelukkig is, is ek gelukkig.

Location/set: Charmaines house

338. Xander: Op my boet wat binnekort baie meer geld gaan maak as ek en nog boonop sy eie baas is.
339. Xander: Patykeer wonder ek hoekom ek gaan swat het.

340. Diedrik: Sodat jy al jou pelle se **legal** problems verniet kan oplos.
341. Charmaine: Dalk moet ons op skep. Ons kan nie langer vier Felicity wag nie.
342. Emma: Ek sal haar gou bel.
343. Felicity: Ek's hier! Ek's hier!
344. Felicity: Julle moes nie vir my gewag het nie. Julle is seker al dood van die honger.
345. Felicity: O.Ja. baie geluk. Ek hoor jy's deesdae die suksesvolste sakeman in Hillside.
346. Emma: Jy is omtrent in 'n goeie bui. Wat gaan aan?
347. Felicity: Ek was besig om die **boutique** te sluit toe Grant my voorkeer.
348. Felicity: Ek kon eers glad nie sien wie dit is nie. Jy't heeltemal verdwyn agter die reuse bos blomme wat hy my gebring het.
349. Charmaine: O. Ek het nie besef daars 'n nuwe man jou lewe nie.
350. Felicity: Dis die ou mat wie ek gister aand 'n **date** gehad het.
351. Emma: Die ou wat jou gedrop het?
352. Felicity: Hy't die blomme in my arms gedruk. Op sy knie gegaan en my gesmeek om hom te vergewe.
353. Vanessa: Wat was sy verskoning?
354. Felicity: Hy't glo voor toe maak tyd by die **deli** ingehol om vir my ingevoerde sjokolade te koop en toe hy weer sien was dit gesluit en hy kan nie uitkom nie.
355. Hilda: Wil jy vir my se ek het iemand daar toe gesluit?
356. Vince: Hoekom weet ek niks daarvan nie?

357. Felicity: Hoor eers die hele storie. Jy't glo als wat 'n mens is probeer bel en toe hy uit eindlik die eenaar van die deli in die hande kry gaan sy selfoon dood.
358. Vince: Die man lieg deur sy tande.
359. Felicity: Natuurlik het hy gehok maar ek het gemaak of ek als glo want die storie het al hoe beter geraak.
360. Felicity: Volgens hom was hy later so desperaat dat hy by die venstertjie in die kombuis probeer uit klim het en dus toe die polisie hom vang en hom toe sluit vir die aand.
361. Felicity: Julle moes sy gesig gesien het toe ek vir hom se ek is op pad na 'n ete saam met die eenaar van die deli en ek sal hom behoorlik sy fortuin vertel oor hy hom deur sulke leiding gesit het.
362. Charmaine: Dis seker die laaste keur wat jy hom gesien het.
363. Felicity: Wat praat jy? Ons het more aand 'n **date**.
364. Felicity: Enige een wat so 'n oorspronklike storie kan uit dink. Verdien 'n nog 'n kans.
365. Marko: Ek het nog altyd gese, **girls like** 'n man wat 'n goeie storie kan **spin**.
366. Marko: Clara, het ek jou al vertel.....
367. Diedrik: Jy kan nie Felicity se storie top nie, al probeer jy.

Episode 2

Location/ set: Oppiekoffie

368. Hilda: Dankie Charmaine.

369. Charmaine: Ek bring nou jou tee.
370. Hilda: Dankie
371. (phone rings)
372. Charmaine: Verskoon my
373. Charmaine: Oppiekoffie. Goeie môre
374. Charmaine: Geraldine. My Wereld. Dus lekker omm van jou te hoor. Hoe ganit....
375. Charmaine: Genade. Is jy **alright?**
376. Charmaine: jy speel seker. In watter hospitaal?
377. Charmaine: uh-huh. Ja. Waars Rodney?
378. Charmaine: Aah dis nou vir jou 'n ding.
379. Charmaine: Ek kan my in dink. Moet jou oor niks bekommer nie. Ek sal 'n plan Maak
380. Charmaine: Het jy jou sel by jou?
381. Charmaine : Goed dan. Sterkte daar. Ons praat later.
382. Hilda: Wat het gebeur?
383. Charmaine: My niggie, Geraldine het gister aand uit haar kar geklim, gegly en haar enkel gebreuk. Die een wat haar altyd probleme gee.
384. Hilda: My aarde.
385. Charmaine: Sy le sederdien in die hospitaal. En haar man Rodney het op die diep see gaan vis vang. Hy't saterdag uit die Kaap vertrek en kom eersoor twee weke in PE aan.

386. Charmaine: Tot dan is sy aan haar eie genade oor gelaat. Ek kon hoor sy's desperaat.
387. Hilda: Die arme vrou. 'n Gebreekte enkel is 'n nare ding.
388. Hilda: Wie gaan vir haar sorg na sy ontslaan is?
389. Charmaine: As so iets met my gebeur het, sou sy die eerste een wees om te kom help.
390. Charmaine: Maar ek kan nie als hier los en die pad Vredenberg toe vat nie.
391. Hilda: Diedrik kan mos 'n oëgie hou.
392. Charmaine: Ja.. Maar wat van Errol? Hy moet elke dag skool toe gaan en.....
393. Hilda: Hy kan by my en Oubaas kom bly. Dis glad nie 'n probleem nie.
394. Hilda: Ons sal dit geniet om hom by ons te hê.
395. Charmaine: Dankie Hilda. Maar liefier nie. Hy en sy kitaar sal die hele Heights op hol jaag.
396. Charmaine: En ek kan dit nie van jou verwag nie.
397. Hilda: Nou. Wat anders gaan jy maak?
398. Charmaine: Ek's nou terug.
399. Charmaine: Tshepiso.
400. Tshepiso : Hello Charmaine
401. Charmaine : Jammer om te pla. Het jy 'n oomblik ? Ek het jou advies nodig.
402. Tshepiso: Hoe kan ek help?

403. Charmaine: My niggie in Vredenberg het haar enkel gebreuk. Ek sal vir 'n week of so vir haar moet gaan om sien.

404. Charmaine: Maar as dit Errol gaan ontsteld. Na sy ma hom gedrop het wil ek hom nie laat voel ek doen dieselfde nie. Ek wil nie sy vertrouwe verloor nie.

405. Tshepiso: Die situasie met Jocelyn was heeltemal anders. En Errol is nie meer 'n baba nie. Hy sal verstaan.

406. Charmaine: Nogtans. Ek kan hom nie alleen los nie.

407. Charmaine: En hy kan ook nie saam kom nie. Hy't hy't skool. Dis te ontwrigtend .

408. Tshepiso: Kan hy nie by 'n maatjie gaan bly nie?

409. Charmaine: Ek kan seker Freddie se ouers bel. Maar ek het hulle nooit ontmoet nie.

410. Charmaine: Soos Errol praat is hulle omtrent nooit by die huis nie.

411. Charmaine: Ek sal nie gemaklik met die ideë wees nie.

412. Tshepiso: Wat van Marko en Diedrik? **They seem responsible enough.**

413. Tshepiso: **The best thing to do is to discuss the issue with Errol**

414. .

415. Tshepiso: Verduidelik vir hom die situasie en hoor hoe hy voel. Maak hom deel van die besluit. **Im sure he'll be fine.**

416. Charmaine: Jy's reg. En buitendien dus nie vir lank nie. 'n Week of so dan's ek trug.

417. Charmaine: Ek sal met hom praat. Dankie

Location/set: In the foyer of the Heights. Outside the Boutique.

418. Alice: More. Van wanneer af maak julle eers die tyd van oggend oop?

419. Felicity: blameer vir charmaine. Ons het eers gister aand na middenag by haar Huis weg gekom.
420. Alice: Ek dog dit was bloot 'n ete.
421. Felicity: Jy ken mos die storie. Een ding lei tot die volgende en as jy jou oe uit vee Dan's dit twelf uur.
422. Felicity: As Emma my nie wakker gebel het nie, was ek nou nog in die bed.
423. Alice: En dit op 'n weeks aand. Skaam julle.
424. Felicity: As jy daar was, so jy verstaan it.
425. Felicity: Marko was behoorlik op sy stukke. Hy't selfs later 'n gedig wat hy geleer het op skool vir ons voorgedra. NP van Wyk Louw.
426. Alice: Wat? Marko?
427. Felicity: Ja. Glo dit of nie. Hy't dit spesiaal aan Clara opgedra.
428. Felicity: Dit was iets soos: "ons liefde het uit geblom tussen elf uur en kwart voor twee. Hier sit ek onder die dagbreek, half nigter en verleë".
429. Felicity: Ek moet se dit was 'n roerende **performance**. Clara het gedink dit was baie **cute**.
430. Alice: Al het sy nie 'n woord daarvan verstaan nie.
431. Felicity: Toe ma. Sy't baie gou agter gekom wat hy bedoel.

Location/ set: Oppiekoffie

432. Kabelo: Wat sal dit wees?
433. Gita: Niks. Dankie

434. Gita: Ek's eintlik hier om met jou te praat.
435. Gita: Annelie. Het jy 'n oomblik?
436. Annelie: Môre
437. Gita: Hello. Ek het nog nie kans gekry om julle twee te bedank vir nou die aand nie.
438. Gita: My **house warming** sou 'n grote flop gewees het as julle nie daar was om dinge aan die gang te hou nie.
439. Kabelo: Dit was niks. **Genuine.**
440. Annelie: Ons het dit geniet. Dit was 'n baie lekker aand.
441. Gita: Dis nie noding om pose te hou nie. Dit was 'n **disaster.. To put it mildly.** Maar ek wil nogtans vir julle dankie sê.
442. Gita: Met komplimente van **Hillside Travel.**
443. Kabelo: **The Cradle of Humankind.**
444. Gita: 'n Nuwe spa hotel maak volgende week daar oop.
445. Gita: Dus **VIP** kaartjies vir die amptelike **opening.** Ek verstaan daar gaan tonne **celebs** daar wees.
446. Annelie: Ons het nie rerig iets gedoen om dit te verdien nie.
447. Gita: Nonsense. Gaan en geniet dit. **No strings attached.**
448. Annelie: **Okay** dan. Baie dankie.
449. Kabelo: Ja. Dis **awesome.** Ons sal beslis gaan.
450. Gita: Wonderlik. Ek sal bel en die organiseerdes laat weet.

451. Gita: Tot later.
452. Charmaine: Die arme vrou het niemand anders om na haar te kyk nie. Ek kan haar nie in die steek laat nie.
453. Diedrik: Moenie verder daar oor stres nie. Gaan.
454. Diedrik: Ek belowe jou ons sal nie Oppiekoffie ten gronde laat gaan as jy jou rug draai.
455. Charmaine: Dus nie wat my pla nie. Wat van Errol?
456. Charmaine: Hilda het aan gebied dat hy by hulle kan bly maar hulle's nie gewoond aan 'n tiener se nukke nie. En as hy by Freddie gaan kuier sal hy nie'n steek huiswerk gedoen kry nie.
457. Diedrik: Ja, nee. Hulle twee sal heeldag musiek maak.
458. Charmaine: Dis hoekom ek gewonder het. Sal jy en Marko kans sien om 'n oog oor hom te hou?
459. Charmaine: Sorg dat hy betyds by die skool is. Sy huiswerk gedoen is en dat hy ordentlik eet en so.
460. Diedrik: Natuurlik. **No problem.**
461. Charmaine: Ek wil hele twee se lewens nie om ver gooi nie maar ek kan aan geen ander plan dink nie.
462. Diedrik: Ons manne sal die huishouding **run**. Moenie bekommered wees nie.
463. Charmaine: Ek sal later met Errol praat.
464. Charmaine: Miskien moet jy en Marko ook daar wees dan sorteer ons alles uit.
465. Diedrik: Ek sal vir Marko sê.
466. Charmaine: Dankie. Ek wardeer dit baie dat ek altyd op julle kan reken.

467. Diedrik: Daar is natuurlik 'n probleem. Dit gaan taai wees om twee weke sonder jou **brejani** kla te kom. Ek's nie seker of ek kans sien nie.(charmaine laughs)

Location/set: Deli

468. Felicity: Môre. Of is dit al middag? Ek het trek verloor.

469. Felicity: Laat gekuier deur die week doen dit altyd aan my.

470. Neville: Ek het self ge spook om van oggend op te kom.

471. Felicity: Ek was amper in die moeilikheid. Die **boutique** in La Lucia wag vir hulle bestelling en ek moes dit van oggend dou voor dag weg stuur.sodat hulle dit teen vanaand kan hê.

472. Felicity: Ek moes toe bel en verwoed verskoning maak.

473. Neville: Is die krisis af geweer?

474. Felicity: Gelukkig is die eienares 'n stunning vrou wat nie somer om ge elie raak nie.

475. Felicity: Sy't gehoop ek was op 'n vier warm date en het my dadelik vergewe. Ek het maar liever niks gesê nie.

476. Felicity: Is jy hastig? Het jy tyd vir koffie?

477. Neville: Jammer. Nee. Ek het 'n vergadering.

478. Neville: Verskoon my asseblief.

479. Felicity: **Hello**

480. Clara: **Hi**

481. Clara: **Hi**. Ek jou soek. Jy my weg kruip, Ja ?

482. Lukas: **Hi**
483. Clara: Hoe laat jy my kry vanaand? Ses uur?
484. Lukas: Nee dankie. Ek stel nie belang in 'n ander man se **left overs** nie.
485. Clara: **Leftovers?** Ek nie verstaan. Jy my kwaad?
486. Lukas: **Drop die act** Clara. As jy niks voel vir ons twee nie hoekom maak jy of jy in my belangstel?
487. Lukas: Jy mors my tyd. En behalwe dit, is jy besig om voor almal 'n fool van my te maak.
488. Lukas: Ek het genuïne nie gedink jy's daai tipe nie.

Location/set: Hillsides times



489. Gita: Kan ek jou vir 'n oomblik stuur?
490. Tim: Seker. Waarmee help ek?
491. Gita: Ek voel baie sleg oor gister.
492. Aggie: Die Landman faks het gekom meneer. Alles lyk reg.
493. Aggie: Moet ek hulle bel? **Sorry.**
494. Tim: In die hak.
495. Aggie: Ek gaan gou bank toe meneer. Ek sal nie lank wees nie.
496. Tim: Gita luister...

497. Gita: Nee asseblief. Ek moet verduidelik.
498. Gita: **I overreacted and I'm sorry.** Ek het goed gese wat kon gebly het. Ek wil nie hê dit moet ons vriendskap beïnvloed nie. Asseblief.
499. Tim: Natuurlik nie. Jy voel verniet sleg. Ek is die een wat om verskoning moet vrae.
500. Tim: My oordeel het my in die steek gelaat en ek het die situasie verkeerd hanteer.
501. Gita: Ek besef nie altyd wat 'n indruk ek by mense skep nie.
502. Gita: **Sometimes I get so involved with someone whose company I enjoy I unintentionally send the wrong signals.**
503. Gita: Jy's getroud. **And I should have known better.**
504. Tim: Vergeet dit. Ons laat dit daar.
505. Gita: Dankie Tim. Ek wil jou verseker. Ek het dit nie so bedoel nie.
506. Gita: Ek wou jou nie in 'n ongemaklike posisie plaas nie.
507. Gita: Miskien is dit omdat jy my enigste vriend hier in Hillside is. **You're the poor man who has to deal with my insecurities.**
508. Tim: Maar dis nie 'n probleem nie. Ek doen dit met graagte.
509. Location/set: theron en Terrblanche
510. Marko: Ja man. Ons sal die mannetjie lag- lag in toom hou.
511. Marko: **Right.** Ek sal daar wees.
512. Marko: **Okay. Bye.**

513. Xander: **Congrats** met gisteraand se NP van Wyk Louw voordrag.
514. Xander: Clara het behoorlik aan jou lippe gehang.
515. Marko: Letterkunde en wyn was nog altyd 'n doodelike kombinasie en gister aand het ek die bullseye geslaan.
516. Xander: Jy reken? Selfs al verstaan sy minder as twee woorde van als wat jy kwyt geraak het.
517. Marko: En jou lyf is soos swart stil water en jou asem soos 'n snik.
518. Marko: Sy't lekker gebloes toe ek daai lyn gooi. Sy verstaan presies waarom die **game** gaan. Dit kan ek jou verseker.
519. Xander: So wat nou? Is julle 'n **couple** of wat?
520. Marko: Ek wil nie desperaat lyk nie, gister aand was net 'n lus makertjie.
521. Marko: Ek gaan nou vir 'n dag of twee 'n bietjie breke aan draai.
522. Marko: Kans gee om 'n bietjie te **sizzle**, weet, voor ek weer 'n **move** maak.
523. Marko: Werk altyd soos 'n bom.
524. Marko: **Watch**. Clara is myne voor die week verby is.
525. Kabelo: Hi. Xander.
526. Xander: Kabelo
527. Kabelo: **Toasted cheese times two.**
528. Lukas: **Thanks**
529. Kabelo: Wie't jou pap gesteel?

530. Lukas: Niemand. Wat skuld ek jou?
531. Kabelo: **Ah. Girl trouble. Spill your guts.**
532. Lukas: **Ja.Okay.** Dis Clara.
533. Lukas: Sy doen iets aan my. Ek kan dit nie help nie. Ek's mal oor haar.
534. Kabelo: Ja. En?
535. Lukas: Ek doen my bes maar ek kom nerens nie. Nes ek dink ons begin vorder gebeur daar presies niks.
536. Kabelo: **The laws of nature.**
537. Kabelo: **Clara is prime cut pal. Hot stuff.** Sy kan **pick en choose** waar en wanneer sy **involved** wil raak.
538. Lukas: Help my veel.
539. Kabelo: Kom Nou. Sy **like** jou. Almal kan dit sien. Maar jy gaan bogrol reg kry as jy nie aan hou probeer nie.
540. Kabelo: Stop die **pity party** en **fight** vir haar.
541. Kabelo: Sy's dit werd.

Location/set: Ryno's house

542. Ryno: Oom is vroeg by die huis.
543. Tim: Ek het tyd nodig gehad om te dink.
544. Ryno: Probleme by die koerant?
545. Tim: Nee. Dis nie die koerant nie.

546. Ryno: Is dit oor Tanie Linda?
547. Tim: Nee. Hoekom sou jy so dink?
548. Tim: Ek moet my kop laat lees. Dis totale maligheid.
549. Ryno: Wat? Wat is maligheid?
550. Tim: Ek was in die hoof van 'n suksesvolle lug lederui. Ek is 'n gesiene man in besigheids kringe en in die gemeenskap.
551. Tim: Ek het besluit om die skuif hierheen te maak en my basis te hou voor ek finaal aftreë.
552. Tim: En nou wil ek alles bederf. Wats vout met my?
553. Tim: Ek het wonderlike kinders wat die wereld van my dink en Linda. Sy't my nog altyd ondersteun tot nou toe.
554. Tim: Sy beplan allerande wegbreek naweke en vakansies vir ons. Sy beteken alles vir my. Ek sien uit na die toekoms saam met haar.
555. Ryno: Klink vir my of alles uitwerk presies soos oom dit wil hê.
556. Ryno: Wats die probleem?
557. Tim: Dis juis die punt. Ek is gelukkig. So daar behoort geen probleem te wees nie.
558. Ryno: Maar dog is daar iets wat oom pla.
559. .
560. Tim: Ek gedra my soos 'n kind wat met niks tevrede is nie.
561. Ryno: Ek is jammer oom. Ek volg nie.
562. (cellphone rings)
563. Tim: Tim Jordaan

564. Tim: Dis reg ja.
565. Tim: Nee. Ek het die basiese **details** met jou vernoot verspreek.
566. Tim: Dis korrek.
567. Tim: Die koerant verskyn dagliks.
568. Tim: Ja. Ons bedien Hillside, Mellville, Westdene.

Location/ set: Charmaines house

569. Marko: Jy kan ontspan. Errol sal als sy huiswerk doen en hy sal nie een klas bunk nie. Hy sal dit nie waag nie. Ek sal daar voor sorg.
570. Diedrik: En jy hoef ook nie oor Oppiekoffie te **worry** nie. Ons sal fine wees.
571. Charmaine: Vrae ma vir Matrone om te help as julle vas brand.
572. Diedrik: Dit sal nie nodig wees nie. Gewaarborg.
573. Marko: Vlieg jy af?
574. Charmaine: Nee dankie. Ek vat somer 'n bus. Dus goedkoper.
575. Errol: Gaan **auntie** dan weg?
576. Charmaine: Ons wag juis vir jou. Daars iets wat ons almal moet bespreek.
577. Errol: Waar na toe gaan **auntie**?
578. Charmaine: Vredenberg. Op die Weskus.
579. Charmaine: My niggie bly daar. Geraldine.

580. Errol: Wil **auntie** ook nou soontoe trek?
581. Charmaine: Nee. Glad nie. Sy't haar enkel gebreuk en het iemand nodig wat haar vir 'n week of so kan help.
582. Charmaine: Sodra haar man trug is, kom ek huistoe.
583. Charmaine: Maar ek sit met 'n probleem.
584. Charmaine: Wat maak ons met jou?
585. Errol: Hoe bedoel **auntie**?
586. Charmaine: Iemand moet sorg dat jy kos kry en jou tande borsel voor jy gaan slaap.
587. Errol: Ek kan na myself kyk.
588. Charmaine: Ja. Seker. Maar ek sal nie snags rustig slaap nie as jy op jou eie is nie.
589. Charmaine: Ek het eers gedink jy kan dalk by Freddie gaan bly.
590. Errol: Kan ek? Asseblief **auntie**. Freddie se ma hulle is in Plett. So hy's ook alleen. Dit sal **cool** wees as ek daar kan **crash**.
591. Errol: Ek moes seker nie dit gesê het nie.
592. Charmaine: Daar moet iemand wees wat 'n oog oor jou hou, Errol. Probeer verstaan.
593. Errol: Wat van meneer Meintjies? Hy sal nie **mind** nie.
594. Marko: Hy's heeltemal te besig en dit gaan baie **boring** wees. Glo my.
595. Marko: Hoekom **squat** jy nie eerder daar agter by ons nie?
596. Diedrik: Wel, dit kan werk. Daars meer as genoeg plek maar as jy 'n woord vir Charmaine se wat alles daar agter aan gaan, slag ek jou af.

597. Marko: Ja. Dis **risky**. Hy ken nog nie van **girls entertain** en laat nag **parties** hou nie.
598. Errol : Ek belowe ek sal niks sê nie. Julle kan my **trust**. **Genuine**.
599. Marko: Hoe lyk dit Charmaine? Het ons 'n **deal** ?
600. Charmaine: O. Dit klink gevaarlik. Maar **okay!**
601. Errol: **Thanks auntie**. **Auntie** is die beste ooit.

Location/set: Boutique

602. Lukas:**Hi**
603. Clara: **Hi**
604. Lukas: Ek's jammer oor van oggend. Ek het nie bedoel wat ek gesê het nie.
605. Lukas: Ek was nie in 'n goeie bui nie toe haal ek dit op jou uit. Ek hoop jy kan my vergewe?
606. Clara: Hoekom jy lelik wees, Lukas? Ek dan nie 'n spesiale vriend van jou?
607. Lukas: Jy is. Baie spesiaal. Meer as wat jy besef maar...
608. Lukas: Moenie huil nie. Asseblief. Ek het rerig nie bedoel om jou te ontstel nie.
609. Clara: Wat ek doen? Hoekom jy baklei my?
610. Clara: Jy my hart baie seer maak.
611. Lukas: Dis omdat ek...
612. Lukas: Dus omdat jy so...

613. (Lukas kises Clara)

Location/ set: Ryno's house

614. Tim: Uiteindelik! Ek het begin verlang.

615. Tim: Hoe was jou dag?

616. Linda: Uitputtend. Dankie. Ek het 'n paar goed gekry vir die huis.

617. Tim: Ek skink vir jou 'n drankie.

618. Linda: Sherry. Asseblief.

619. Linda: Ek gaan gou kyk of Evelina gereed is met die aandete.

620. Tim: Dis nie nodig nie. Ek het haar die aand af gegee. Ryno is in elk geval nie

621. hier nie.

622. Linda: O. En wat eet ons twee?

623. Tim: Kreef. As jy lis is daarvoor.

624. Tim: Ek gaan jou uit vat vir 'n behoorlike **wine, dine and a slow romantic dance.**

625. Linda: Wat is die geleentheid?

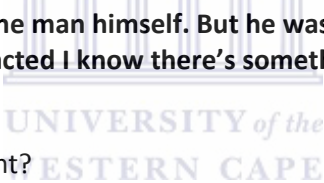
626. Tim: Jy is die geleentheid.

627. Tim: Ons het lank laas gesels. Ek skeep jou af en dit gaan vanaand ent kry. Ek wil alles hoor wat jy beplan vir die huis en daar na gaan ons praat oor ons trippie Sederberge toe.



628. Tim: Jy sal moet spring as jy in 'n behoorlike gastehuis wil plek kry.
629. Linda: Het jy koors Tim?
630. Tim: Ja. Ek dink so.
631. Tim: Maar daars ma een mens wat iets daaraan kan doen.
632. Tim: Ons moet amper ry maar ek stel voor jy gaan trek iets meer formeel aan.
633. Tim: Die plek waarheen ons gaan is nogal **fancy**.
634. Linda: Gee my vyf minute.

Location/set: Hillside Times

- 
635. Mandla: **I spoke to the man himself. But he was so smooth, he didn't give anything away. But by the way he reacted I know there's something more to the story.**
636. Neville: Wie's die vent?
637. Mandla: Peter Crankshaw.
638. Mandla: Daai stasie gebou staan al vir hoeveel jaar leeg. **Why the sudden interest? I smell a rat.**
639. Mandla: **If he's planning a major development, people have the right to know.**
640. Neville: Reg so. Vind uit wat sy storie is.
641. Mandla: Dis die hele probleem meneer. **Everywhere I turn is a dead end. I tried the municipal offices. The deeds office. Nothing.**
642. Mandla: Het meneer enige ander voorstelle? Ek het ook by die **railway company** gaan vra maar niemand weet niks.

643. Neville: Mandla wag. Verskoon my. Daars iets wat ek moet doen.

Location/ set: boutique

644. Emma: Het jy hulp nodig?

645. Felicity: Nee dankie. Ek's amper klaar.

646. Felicity: Dit moet vroeg môre oggend uit. Ek sal toe sluit.

647. Emma: **Great**. Annelie Bote's se nuutse boek lê al drie dae langs my bed
648. en smee om geles te word. Vanaand is die aand.

649. Emma: Sien jou môre.

650. Felicity: Geniet dit.

651. Neville: Ek's bly jy's nog hier.



652. Felicity: Jy kom of jy gestuur is. Ek sukkel my dood.

653. Felicity: Sal jy my gou help?

654. Neville: O. Ja. Seker

655. Felicity: Ek hou vas en jy plak toe. Mens het vier hande nodig vir dit.

656. Neville: mmm Dalk moet jy dit.....Ek sal vas hou.

657. Felicity: **Okay**

658. Neville: Ja

659. Neville: Daars hy.

660. Neville: Het jy 'n sker daar so?
661. Felicity: So ja.
662. Neville: Ja.
663. Felicity: Af gehandel
664. Neville: Ja. Bly ek kon help.
665. Neville: Ooh, stadig.
666. Neville: Ek sal
667. Felicity: Ek het nie gedink dis so swaar nie. Dankie.
668. Felicity: Uit eindelijk klaar vir die dag. Ek's poegai.
669. Felicity: Jammer. Ek steek jou somer aan die werk. Waarmee kan ken help?
670. Neville: mmmmmmm
671. Felicity: En nou?
672. Neville: Dit was niks. Oor 'n artikel. Een van Paula se goed. Ons kan later praat. Ek moet my ry kry.
673. Neville: **Sorry.**

Episode3

Location/set: The Deli

674. Linda: Tim het my omtrent bederf gister aand. Ek kan nie glo ek eet al weer nie.
675. Gita: Wat was die geleentheid?
676. Linda: Daar was nie juis een nie.
677. Linda: Maar wie nou 'n verskoning nodig om kreef te eet?
678. Gita: Lyk my jy's ook mal oor see kos
679. Linda: Eintlik meer Tim, as ek. As hy elke dag 'n vissie kan eet, sal hy.
680. Linda: Moenie my verkeerd verstaan nie. Ek geniet dit ook maar dis eintlik sy ding.
681. Gita: Waarheen het julle toe gegaan?
682. Linda: Poseidon of iets. Tim se ideë.
683. Linda: Ek weet hy bedoel dit goed maar ek lees hom soos 'n boek. Dis skuld gevoelens Wat hom so op sy tone hou.
684. Gita: Hoekom sal Tim skuldig voel? Jy dink tog nie daars 'n ander vrou nie?
685. Linda: Nee. Natuurlik nie.
686. Linda: Hy voel skuldig oor die huis waarin hy my **gebully** het. En nou probeer hy wit voetjies soek .
687. Gita: In daai geval geniet terwyl jy kan.
688. Linda: O. Ek gaan. Ons beplan juis om 'n bietjie weg te gaan. Erens in die Sederberg.
689. Gita: Die man moet omtrent dink hy's in die **dog box** as jou Sederberge toe vat.
690. Gita: Was jy al nooit daar?

691. Linda: Nee. Maar ek wou nog altyd gaan. Mense sê dis pragtig.
692. Gita: Jy sal mal wees daaroor. Dis soos iets uit 'n brosjure. Absluut **magic**.
693. Linda: Die rus en vrede sal my en Tim beide goed doen.
694. Linda: Voordat ons hier aan geland het, het ons nog nie grond gevad nie.
695. Gita: Gaan en geniet die blaas kans. Julle al twee verdien dit.
696. Gita: En onthou. Terwyl Tim se gewete by hom spook maak die daarvan.

Location/set: Oppiekoffie

697. Annelie: Dankie
698. Felicity: Is dit 'n vergadering vir een of kan ek jou **join**?
699. Neville: Natuurlik. Sit asseblief.
700. Felicity: As jy besig is, is dit **okay**.
701. Neville: Nee. Moenie laf wees nie. Sit. Geselskap sal lekker wees.
702. Felicity: Selfs al vertel ek jou van my nagmerrie oor die kliënt wat nie kon ophou kla
nie.
703. Felicity: As die rok nie te lank was nie; was die **strappies** te dun of die middel te
hoog.En toe's die kleur skielik verkeerd.
704. Felicity: Sy hou vol sy sou nooit so 'n uit gebaste lap kies nie.
705. Felicity: Maar ek het die **sample** met haar naam by in my bestel boek.
706. Neville: Ek hoop hy't haar op haar plek gesit.

707. Felicity: Hoe kon ek? Die kliënt is mos altyd reg.
708. Felicity: Maar as ek kon, het ek haar 'n taai klap gegee.
709. (cellphone rings)
710. Neville: Jammer
711. Neville: Neville Meintjies.
712. Neville: Dis reg ja.
713. Neville: uh-huh
714. Neville: Ons het bloot geplaas wat julle woordvoerder vir ons laat kry het.
715. Neville: En die aanhaling is **verbatim**.
716. Neville: Ons het die e-pos as jy my nie glo nie.
717. Neville: Nee. Dan lê die foud by julle, nie by ons nie.
718. Neville: Ek stel voor jy praar met julle publisiteits mense.
719. Neville: Ja. Dis al wat ek te sê het.
720. Neville: As jy nie omgee nie, ek's in 'n vergadering.
721. Neville: Nou goed. Totsiens.
722. Neville: Kansvatter.
723. Neville: En nou? Is iets fout?
724. Felicity: Nee. Glad nie.

725. Neville: Kom aan Felicity. Ek ken jou beter as dit.
726. Felicity: Ek wens somer ek het iemand soos jy in my lewe gehad. Om my **fight** vir my te **fight**.
727. Felicity: Ek is hopeloos te veel van 'n **softie**.
728. Felicity: Jy laat dit so maaklik lyk.
729. Neville: Ek het nie besef...
730. Felicity: Jy skreë nie. Jy staan jou man; sê jou sê en kla. Dis hoekom niemand met jou sukkel nie.
731. Neville: Ek's bly ek flous iemand. My blaf is baie erger as my byt.
732. Neville: En tussen my en jou is ek maar eintlik 'n **pushover**. Vrae my seuns.
733. Felicity: **Nonsense**. Hulle sal nooit kanse met jou vat nie. Hulle weet presies waar om die sreep te trek.
734. Neville: En hier dink ek al die jare niemand steur hulle aan my nie.
735. Annelie: Ek het jou nie eers sien in kom nie. Wat kan ek jou kry?
736. Felicity: 'n Koffie. Asseblief. En 'n croissant.
737. Annelie: Ek bring **Refill**?
738. Neville: Nee dankie.

Location/set: The foyer of Heights. Outside Oppiekoffie

739. Ryno: Aaah. **Hi**. Wens ek het tyd gehad vir 'n koffie maar ek het' rowwe dag.
740. Ryno: Hoe gaan dit vanmôre?

741. Tim: Piekfyn. Daar's nie probleme nie.
742. Ryno: So dis alles opgelos?
743. Tim: Wat?
744. Ryno: Die maligheid waaroor oom gister gepraat het. Oom het Gesê dis.....
745. Tim: Nee, nee,nee. Dis, dis onder beheer.
746. Tim: Ek was 'n bietjie bekommer met die sistema by die koeart. Maar dit gaan stukke beter. Als is in plek. Almal bring hulle kant. Ek wil dit amper waag om sê die groei pyne is verbei.
747. Ryno: Ek is bly om dit te hoor.
748. Gita: **Hi. Beautiful morning. Isn't it?**
749. Ryno: **Hello** Gita.
750. (silence)
751. Ryno: Ja. Ek moet by T & T kom. Jan-Hendrik my daarby aan gesleep het, weet nigger alleen.
752. Tim: Sterkte. Sien jou later.
753. (silence)

Location/set: Oppiekoffie

754. Neville: Geniet. Sal jy my verskoon?
755. Gita: Als is gereël vir julle **in The Cradle of Humankind**. Ek het die organiseerdes gebel en julle besondere deur gegee.

756. Annelie: Dankie
757. Kabelo: **Awesome.**
758. Gita: Voor ek vergeet...terwyl julle daar is.
759. Gita: Dis vir een van hulle spesiale behandelings by die spa. Ek hoor dis hemels.
760. Annelie: Wow! Ek sal dit nooit kon bekostig nie.
761. Kabelo: Is jy seker dit is vir mans ook?
762. Gita: Natuurlik. Wag tot jy sien wat hulle alles aanbied. **Hot stone massage.**
763. **A full body scrub. Peppermint pedicure.** En as jy 'n **facial** wil hê....
764. Kabelo: Nee dankie! Ek bly liever by die **basics.**
765. Annelie: **Chicken.....**
766. Annelie: Dankie. Dis rerig baie gaaf van jou.
767. Gita: So lank julle dit geniet.
768. Annelie: Dit voel of ek die lotto gewen het.
769. Kabelo: Selle hier.
770. Annelie: Ek kan nie verstaan hoekom almal haar so 'n harde tyd gee nie. Hoeveel mense ken jy wat so 'n **freebie** sal weg gee?
771. Diedrik: Asseblief. Ek kan nie glo julle val vir daai vrou nie.
772. Annelie: Sies Diedrik. Hoekom maak julle die hele tyd asof sy so 'n draak is.
773. Diedrik: Want sy is. Glo my.

774. Kabelo: Jy's **jealous** omdat jy nie so **lucky** was soos ons nie.
775. Diedrik: O. Ek wil niks met haar te doen hê nie.
776. Diedrik: Gita McGregor het al nooit iets gedoen sonder 'n **agenda** nie.
777. Kabelo: Wat kry sy daar uit om vir ons **vouchers** te gee?
778. Kabelo: Toe. Sê my.
779. Diedrik: Sy **soft-soap** julle. Die dag gaan kom wat sy haar pond vleis gaan op wys.
Dan moet julle nie by my kom huil nie.
780. Gita: **How is my favourite journo today?**
781. Mandla: **Fine. No complaints.**
782. Gita: Hoe vorder jy met die Crankshaw storie?
783. Mandla: Daar's 'n paar **leads** wat ek nog moet opvolg.
784. Gita: Jy't nog niks. Het jy?
785. Gita: Laat ek 'n paar oproepe maak. Al wat jy nou nodig het is 'n voet in die deur.
786. Mandla: **Thanks. But no thanks. I'll get there eventually.**
787. Gita: Dink daar oor. Jy sal nie spuit wees nie.
788. Gita: Wat sê hulle? **It's not what you do, it's who you know.**
789. Mandla: Ek sal reg kom.
790. Gita: **Relax. Mandla. Life's too short to hold a grudge. You can trust me. I promise.**
791. Charmaine(on the phone): Alles is klaar die kant gereël, Francois.

792. Charmaine: Die kelners sal die **fort** hou.
793. Charmaine: Ja. Vredenberg is pragtig die tyd van die jaar.
794. Charmaine: uh-huh. Maar ek gaan nie om vakansie te hou nie.
795. (Charmaine laughs)
796. Charmaine: Okay. Dankie dat jy verstaan.
797. Charmaine: En groete vir Katinka
798. Charmaine: Jammer daaroor. Kan ek help?
799. Gita: Soos dit vir my klink is ek eerder die een wat vir jou kan help.
800. Gita: Jy't gesê jy gaan Vredenberg toe.
801. Charmaine: Dis reg. Ja.
802. Gita: Hoe kom jy daar? Neem iemand jou?
803. Charmaine: Ek mmmm gaan met die bus.
804. Gita: My aarde. Is dit nou nie toevallig nie. Ons het wonderlike **specials** op bus kaartjies. Ons gee dit so te sê weg.
805. Gita: As jy wil sal ek een vir jou reël.
806. Charmaine: Die kinders het reeds vir my op die internet bespreek. Dankie.
807. Gita: Dis jammer. Miskien volgende keer.
808. Charmaine: uh. Wil jy iets bestel?

809. Gita: Ek wou 'n **takeaway** kry maar ek eet somer hier. Daar's niks dringend wat wag by die kantoor nie.
810. Oubaas: Dieter, ou maat. Hoe bly is ek, ek sien 'n vriend in nood.
811. Oubaas: Ek het so pas die alle verskriklikste nuus gekry.
812. Diedrik: Wat's foud Oom?
813. Oubaas: Moekie het gebel. Dis oor Jakob Vermeulen van Knapsekêreldraai.
814. Oubaas: Ag, die stomme man.
815. Diedrik: Het hy...Ek bedoel is hy....
816. Oubaas: Ja, boetie. Ja.
817. Oubaas: Die man is feitlik bankrot.
818. Diedrik: O. Ek dog hy's oorlede.
819. Oubaas: Nee, nee ou Jakob nie. Hy sal sy hondered haal.
820. Oubaas: Dis nou te sê as die krisis met die wêreld se geld sake hom nie na 'nvroë graaf toe stuur nie.
821. Oubaas: Sy spaar geldtjies is oornag nie meer 'n bloue dyt werd nie.
822. Oubaas: Og. En as ek dink aan sy spog plaas in effens Rondomskrik, daar in die vlei. Nou kan hy skaars sy eie ou gehuggie op die dorp bekostig.
823. Diedrik: Is dit so erg?
824. Oubaas: Heelaas, ja. Die bou vernootskap wil op sluit sy katel en matras onder hom uitverkoop.
825. Oubaas: Wat gaan van die stomme man word?

826. Diedrik: Ja, nee. Ons lewe in moeilike tye.
827. Oubaas: En om alles te bekroon, ek kry die presies die selle pensioen as hy...En my spaar geldtjies is by die dag besig om te verkrimmel.
828. Oubaas: As ek nie gou 'n plan maak nie, dan staar ek en my bruid 'n droëwige ou dag in die gesig.
829. Diedrik: Wel, ek het ook skaars twee sente om teen mekaar te krap, oom. Maar wat kan 'n ou doen?
830. Oubaas: Miskien is dit dalk tog tyd dat Hildatjie en ek Rondomskrik toe trek ,Hoef ten minste nie huur te betal nie. En Moekie sal tog al te dankbaar wees vir die ekstra paar hande.
831. Diedrik: Stadig nou oom. Kyk hier. Die 2010 wêreld beker is om die draai. Dis ons kans.
832. Oubaas: Praat jy nou van rugby?
833. Diedrik: Nee, Oom. Sokker.
834. Oubaas: Nee, nee, nee. Ek was nogal altyd 'n rugby man. Gee vir my enige dag 'n paar vris kuite en 'n man wat 'n scrum...
835. Diedrik: Ek praat van al die mense wat hierheen gaan kom. Almal gaan plek nodig hê om te bly en almal moet eet.
836. Diedrik: 'n Pal van Kabelo beplan 'n **shuttle** van Sandton af om toeskouers stadium toe te karwei.
837. Oubaas: Wil jy saam met daai knaap rond ry?
838. Diedrik: Nee, Oom. Maar daar moet iets wees wat ons kan doen om ekstra geld te geld te maak.
839. Oubaas: So by my kool kop jy's reg! My magties boetie maar dis nou vir jou 'n blink gedagte.

840. Oubaas: Ons moet dadelik aann die werk spring.

Location/set: T&T

841. Ryno: Verstaan ek reg? Is dit twee weke gelede se syfers?

842. Lukas: Dis reg. Ja.

843. Ryno: En hoekom sien ek dit nou eers? En waar's laas week se goed?

844. San-Mari: Ons wag nog vir 'n paar betallings.

845. Lukas: Ons boeke vir Februarie sluit eers Vrydag.

846. Ryno: Maar dis al amper einde Maart.

847. San-Mari: Dis hoe Jan-Hendrik't altyd gedoen het. Ons het gedink.....

848. Ryno: Hoe kan julle kontant floei beplan vir April en Mei as Februarie nog nie eers afgehandel is nie? Gevoonlik sluit mens die boeke twee weke na maand einde af.

849. Lukas: Jy moes vroer gepraat het. Ons was onder die indruk alles gaan aan soos gewoonlik.

850. Ryno: Wel, julle was onder die verkeerde indruk.

851. Ryno: Sorg dat jy hierdie goed op datum kry voor die einde van die week.

852. Ryno: Ek moet by die boek winkel kom. Verskoon my.

853. Lukas: Kon jy al deur die kontrak gaan?

854. Xander: Ek het. Hier's dit.

855. Lukas: Ryno, wag.
856. Ryno: Wat's dit?
857. Lukas: Ek en San-Mari het vir Xander gevrae om deur T&T se kontrak met die fiets verskafer te gaan.
858. Ryno: En?
859. Xander: Ek het 'n paar voorstelle gemaak. Van die punte was nie meer van toepassing nie.
860. San-Mari: Sal jy omgee om daar na te kyk?
861. (Ryno takes the contract and leaves)
862. Xander: Ek het hom nog nooit so mislik gesien nie.
863. Xander: Gee hy julle 'n harde tyd?
864. Lukas: Jy't geen ideë nie. Hy's soos 'n beer met 'n seer poot.
865. San-Mari: Dis 'n nagmerrie. Ek wens Jan-Hendrik het nooit weggegaan nie.

Location/set: Oppiekoffie

866. Kabelo: Môre. Kan ek help?
867. Tim: Koffie om weg te neem. Met melk, nie suiker nie.
868. Kabelo: **Coming up.**
869. (Gita calls Tim)

870. Tim: Jammer. Ek het jou nie gesien nie.
871. Gita: Wel, nou sien jy my.
872. Gita: Hoe lyk dit vir my, hulle skeep jou af by die kantoor? As jy jou eie koffie moet kom koop?
873. Tim: Nee. Ek wou 'n bietjie vars lug skeep. Mens kan nie heel dag in 'n gebou sit nie.
874. Gita: Natuurlik nie. Dis juis hoekom ek hier is.
875. Gita: Linda vertel my jy's ook 'n groot see kos **fan**. En niemand maak kreef beter as Poseidon nie.
876. Gita: Dit was 'n uitstekende ideë om haar soëntoe te neem. Ek's bly jy het haar 'n slag bederf. Sy't dit nodig gehad.
877. Tim: Hoekom sê jy so?
878. Gita: Enige vrou verdien dit hom van tyd tot tyd gepampelang te word.
879. Gita: En Linda lyk juis die afgelope tyd so gespanne vir my. Seker die huis soekery. Vir iemand van haar ouderdom kan dit nie maklik wees nie.
880. Tim: Ja. Dit was nogal rof.
881. Gita: Jy moet tog dat ek vir jou 'n naam van 'n gastehuis in die Sederberg gee.
882. Gita: Het ek reg verstaan? Julle gaan weg vir 'n paar dae.
883. Tim: Ons dink daar aan.
884. Gita: As dit rus is wat julle soek, is daar nie 'n beter plek nie. Dis stil en eksklusief. Kinders word nie toegelaat nie. Linda sal beslis kans kry om te ontspan.
885. Tim: Klink goed. Was jy al daar?

886. Gita: Vir 'n naweek. Ek kan nie so lank stil sit nie. Gee my 'n perd om te ry en 'n berg om te klim en ek's in my element.

887. Gita: My ideë van ontspan is om te kyk presies hoeveel goed ek in die kortste tyd moontlik kan in pas.

Location/set: Clinic

888. Isabelle: Dis dierbaar van jou. Dankie.

889. Isabelle: Ek dreig nou hoe lank om dit te lees.

890. Linda: Dis 'n plesier. Ek wens ek kon meer doen.

891. Isabelle: Die feit dat jy hier is, is genoeg.

892. Linda: Hoe gaan dit met jou? Jy lyk baie beter.

893. Isabelle: Ek voel beter. En die dokter sê ek kan oor 'n paar dae gaan.

894. Linda: Dis goeie nuus.

895. Isabelle: Ja. My berading sal aan gaan maar ek hoef nie meer hier te bly nie. So, die einde is in sig.

896. Linda: Het jy enige ideë wat jy gaan doen as jy hier uit kom?

897. Isabelle: Wel, daar's altyd Hillside. Maar ek is nie seker of ek kans sien vir al die verwyttende kyke en skinner stories nie. En Ryno.....Ek kan dit nie aan hom doen nie.

898. Isabelle: Ek het 'n tant in die Soutpansberge. Miskien sal ek na haar toe gaan tot ek weer my voete gevind het.

899. Linda: Dalk is dit die beste vir almal. Hillside het soveel herringe. En ou wonde wat weer oop gekrap gaan word

900. Isabelle: Ja. Maar op 'n manier voel ek, ek moet terug gaan. Om dinge aftehandel en vrede te maak met wat gebeur het.

901. Linda: Maar teen watter prys?

902. Isabelle: Wel, soos ek se.... Ek het nog nie finaal besluit nie. Maar ek sal vinnig moet. As ek baie langer hier rond hang sal ek dalk nie die rekening kan betaal nie

903. Linda: As ek en Tim jou kan help...

904. Isabelle: Nee dankie. Maar ek moet my eie potjie begin krap. Daar's nie 'n ander uitweg nie. En sal maar die Mev van Tonders van die wêreld moet verdier enorg dat hulle gelukkig is met hulle juwele.

905. Linda: Om te werk is 'n goeie ding. Dit sal jou goed doen. Veral die kreatiewe sy. Jy kan jou uitleef.

906. Isabelle: Ja.



Location/set: T&T

907. Aggie: Dankie

908. San-Mari: Lukas, wat doen jy?

909. Lukas: Ek hang nuwe voorraad op.

910. San-Mari: Dis vroue broeke daai. Jy kan dit nie by die mans goed op hang nie.

911. Lukas: **Sorry**. Waar's my kop?

912. Aggie: ooh. Dis 'n goeie ding Jan-Hendrik is nie hier nie. Hy sal glad nie **impressed** wees dat jou **love life** met jou **job** interfere nie.

913. San-Mari: Ek stem. Dalk moet jy dinge 'n bietjie stadig vat.
914. Lukas: Daar's nie 'n manier nie. Ek en Clara is soos somer en krieket. 'n perfekte kombinasie.
915. Aggie: Verstaan julle mekaar darem of praat julle **"the language of love"**?
916. San-Mari: Eerder **"body language"** as jy my vrae.
917. Lukas: Julle kan maar spot. Clara vrek oor my en ek oor haar. Ons praat hier van ernstige sake.
918. San-Mari: Sjoe, pal. En hier dog ek dis sommer 'n **fling**.
919. Lukas: **No ways**. Ons twee gaan vir 'n baie lang tyd saam wees. Julle sal sien.
920. Lukas: Dis nogal stil vandag. Daar's nie 'n kans.....
921. San-Mari: Moenie eers daar aan dink nie.
922. Lukas: Asseblief man. Ek sal vir die res van die week oop sluit en toe sluit. Laat ek gou gaan kyk of Clara my nie te veel mis nie.
923. San-Mari: Ja, **okay**. En maak gou voor ek van plan verander.
924. Aggie: **Shame**. hy's baie verlief. Seker oor dit sy eerste **serious girl** is.
925. San-Mari: Ek hoop vir sy onthalwe Clara voel dieselfde.
926. Aggie: Ek sal nie **surprised** wees nie. Met daai dimpels van hom, is hy nogal 'n **cutie**.

Location/set: Boutique

927. Lukas: Die ure het gesleep. En kon nie langer wag om jou te sien nie
928. Clara: Die dag nou-nou verby. Dit nie meer lank.
929. Lukas: Te lank vir my.
930. Lukas: Miskien moet ek 'n foto van jou in my beursie sit. Dan sal ek nie so **suffer** nie.
931. Clara: Ek nie foto hê. Ek moet kry.
932. Lukas: Ons kan dit vanaand doen, sommer by die fliëks in een van daai **booth** goed waar jy jou **ID** foto ook kan neem.
933. Clara: **Booth?**
934. Lukas: Dis 'n klein hokkie waarin 'n mens gaan. Trek jy die gordyn toe en neem 'n foto van jouself.
935. Clara: Jy saam my in hokkie, ja?
936. Lukas: Hoekom?
937. Clara: Clara, Lukas dalk 'n soentjie gee.
938. Lukas: Hoekom wag tot vanaand? Jy kan dit sommer nou doen.
939. (Clara en Lukas kiss)
940. Clara: Lukie

Location/set: Ryno's house

941. Ryno: Ah. Ek's twee keer deur die kontrak en ek stem saam met al jou wys.
942. Xander: Ek sal vir Mnr Notnagel sê en dan kan ons die bal aan die rol sit.
943. Ryno: Mis ek iets of is meeste van die klousules julle verander het taamlik basies en logies?
944. Ryno: Sake wat lankal reeds aan gesprek moes word.
945. Xander: Dis iets waarby Jan-Hendrik nooit uit gekom het nie. Om eerlik te wees. Sy kop was vir lank nie meer by Theron en Terrblanche nie. Lukas en San-Mari het basies die plek aan die gang gehou.
946. Xander: Ek kon nie help om vandag te hoor hoe hy hulle uittrap nie.
947. Ryno: Wel, dit was nodig.
948. Xander: Is jy nie dalk 'n bietjie onredelik nie?
949. Xander: Is ongelooflik hoe goed hulle **cope** met die min ervaring wat hulle het.
950. Xander: Tot dis ver bestuur hulle die plek soos **pros**.
951. Ryno: Jan-Hendrik het my gevra om 'n oog te hou en dis presies wat ek van plan is om te doen.
952. Ryno: As jy nie nou daarmee saam stem nie.....dan is dit nou maar daarna toe.
953. Xander: Jy's deur 'n helse tyd, Ryno. maar dis nie nodig om jou frustrasie op almal en alles om jou uit te haal nie.
954. Xander: Jy't vriende wat vir jou omgee. Jy's nie alleen in hierdie ding nie.
955. (door opening)
956. Linda: **Hi**

957. Xander: Bel my as jy aan enige iets kan dink wat moet verander, voor ek die kontrak deur stuur.
958. Xander: Lekker aand vir julle.
959. Linda: Totsiens
960. Linda: Ek en Tim gaan vanaand na my vriendin, Delana, toe. Evelina sal vir jou iets te ete maak.
961. Ryno: Dankie.
962. Linda: Ek was vandag by Isabelle.
963. Ryno: Hoekom voel almal hulle moet by verslag doen oor Isabelle?
964. Ryno: Daar's niks meer tussen ons nie. Dit gaan my nie aan nie.
965. Linda: Dit raak jou. Of jy daarvan jou of nie. Sy word een van die dae ontslaan en daar's 'n kans dat sy terug kom Hillside toe.
966. Linda: As ek jy was so ek wou iemand my waarsku.
967. Ryno: Hoe kan sy dit eers oorweeg om terug te kom? Hoe lank wil sy my nog treiter?
968. Linda: Soos ek dit verstaan, het sy nie juis 'n keuse nie. Sy't nie 'n ander heenkome nie.
969. Linda: Sy't 'n grappie gemaak oor die kliniek se rekening wat nog betaal moet word, maar ek dink sy's despesraat.
970. Ryno: Wat gaan sy doen wanneer sy ontslan raak? Het sy iets gesê?
971. Linda: Haar plan is weer om te begin juwele te ontwerp maar.... Sy't nog nie finaal besluit nie.

Location/set: Boutique

972. Emma: Okay. Dis ses uur. Ek en jy het genoeg gewerk vir eendag.
973. Felicity: Ek sal sluit as jy so lank wil gaan
974. Emma: Kom ons gaan eet gou iets. Sommer pizza of slaai. Niks **fancy** nie.
975. Felicity: Hier's 'n paar goed wat ek wil klaar maak vir môre.
976. Felicity: Dalk 'n ander keer.
977. Emma: Watse goed? Ek help jou dan's jy gouer klaar.
978. Felicity: Dis nie nodig nie. Ek's in elk geval nie goeie geselskap nie.
979. Emma: Is dit nog daai **diva** van vanoogend is wat jou so omkrap. Vergeet van haar!
980. Emma: Mense soos sy sal altyd foud vind, maak nie saak hoe perfek die produk is nie.
981. Felicity: Dis nie die klient nie, dis.....
982. Felicity: Ek verstaan nie wat met my aangaan nie. My kop sê dis maligheid maar...Dis nie iets waaroor ek beheer het nie.
983. Emma: Waarvan praat jy?
984. Felicity: Het jy al ooit met nuwe oë na iemand gekyk. Iemand wat soos familie is.'n Goeie vriend. Dan skielik eendag uit die bloute... sien jy hom in 'n ander lig.
985. Emma: Dis hoe dit vir my was met Jan-Hendrik.
986. Emma: As dit jou pla, gaan praat met die ou.
987. Felicity: Dis nie so eenvoudig nie.

988. Emma: Toets die water. Dalk voel hy dieselfde as jy.
989. Felicity: Jy verstaan nie. Dit sal nooit in iets ontwikkel nie. Dit kan nie! Dit mag nie!
990. Emma: Hoe kom nie?
991. Felicity: Dis waansin. Dis wat dit is. Ek kan nie glo ek het dit vir 'n oomblik oorweeg nie.
992. Felicity: Nou dat ek dit hard op sê. Besef ek hoe belaglik dit is.
993. Felicity: Staan jou aanbod nog? 'n **Four seasons** pizza is presies wat ek nodig het om my kop skoon te kry.
994. Emma: Nou praat jy. Ek gaan maak gou seker alles is gesluit.



Location: Charmaines house

995. Charmaine: Ek het om al die deksels geskryf wat daar in is.
996. Charmaine: Hier's **lasagne, chilli con carne, bobotie en brejani**. En 'n paar ander goed. So jy hoef nie elke dag die selfde kos te eet nie.
997. Errol: Ek het mos gesê **auntie** hoef nie oor kos te **worry** nie. Ek sal **cope**.
998. Charmaine: As ek geld moet los, sal jy elke dag slap **chips en hamburgers** eet.
999. Errol: Daar's niks foud met **hamburgers** nie. Daar's slaai op en als.

1000. Charmaine: Een slaai blaar en 'n skuif tomatie, tel nie as groente nie
1001. Errol: Daar's uie ook op.
1002. Charmaine: Gebraaide uie wat in die olie swem, ja.
1003. Charmaine: Jy's 'n groeiende kind. Jy't gesonde kos nodig
1004. Diedrik: Hmmm. Ryk ek **brejani**?
1005. Errol: Auntie Charmaine is bang ek lei honger.
1006. Charmaine: As ek terug kom, wil ek sien dat al die kos geet is.
1007. Charmaine: Hier's 'n spyskaart. En daar's wortel en beet slaai in die yskas.
1008. Diedrik: Hel, jy word lekker bederf.
1009. Errol: Dit sal makliker gewees om **takeaways** te kry.
1010. Diedrik: As jy dit nie wil he nie, Charmaine. Sal ek dit by jou koop.
1011. Charmaine: Daar's oor genoeg vir julle almal.
1012. Charmaine: Hier's 'n lekker groot bak **chicken a la king** as julle een aand almal saam wil eet.
1013. Diedrik: **Great**. Baie dankie.
1014. Charmaine: Nee. Dis ek wat vir julle dankie moet sê. Dat julle 'n oog oor die meneertjie gaan hou.
1015. Diedrik: Jy's erniet bekommered. Hy gaan niks oor kom nie.
1016. Errol: Ja. Ek is nie 'n **baby** nie.

1017. Charmaine: Sodra dit af gekoel het, moet jy dit in die vrieskas pak.
1018. Dierdik: Is dit **alright** met jou as ek die potte uit lek?
1019. Charmaine: Mens so sweer, jy kry nooit behoorlike kos nie.
1020. Diedrik: Net as jy jou oor my ontferm. Jy kan mos sien hoe maer is ek.

Location/set: Oppiekoffie

1021. Ryno: Xander. Kan ek maar sit?
1022. Xander: Natuurlik
1023. Ryno: Koppie koffie vir my, asseblief.
1024. Ryno: Jammer oor gister. Jy was reg. Ek is besig om die selfde paadtjie as Jan-Hendrik te loop.
1025. Ryno: As ek nie op pas nie, gaan ek al my vriende verloor. Ek moet op hou om my jammer te kry en aan gaan met my lewe.
1026. Xander: Solank jy nie die dam onder die eend uit ruk en in **clubs** begin rond hang en jong meisies op **chat** nie.
1027. Ryno: Ek ken my beperking. Al klub waar hulle my sal toelaat, is die rol bal klub.
1028. Xander: Die tannies sal vrek oor jou.
1029. Ryno: Op hierdie stadium sien ek nie eers kans vir 'n ou tannie nie. Ek is klaar met vrou mense.
1030. Ryno: Vir die volgende jaar of twee in elk geval.
1031. Xander: Het jy al vir Isabelle gesien, van sy opgeneem is?

1032. Ryno: Nee. Dis verby. Sy't haar lewe, en ek het myne. Ek gaan nie laat die ding my breek nie.
1033. Xander: Ek het gehoor daar's 'n moontlikheid, dat sy gaan terug kom Hillside toe.
1034. Ryno: Ja. Ek verstaan so.
1035. Xander: En jy's **okay** daarmee?
1036. Ryno: Nee Xander. Ek is nie **okay** daarmee nie maar ek so moet leer om dit te hanteer.
1037. Ryno: Dis al genade.
1038. Ryno: Dankie.
1039. Mandla: **Aah. Thanks.**
1040. Gita: **Hi. I've been looking for you.**
1041. Gita: **If anyone knows what Crankskaw's been up to, that's your man.**
1042. Mandla: Ek het jou gesê. Ek stel nie belang nie.
1043. Gita: Kom aan Mandla. Kom ons vergeet van wat gebeur het. Kan jy nie sien ek probeer op maak nie?
1044. Mandla: Wat gaan dit my kos?
1045. Gita: **I don't want any payback**
1046. Gita: **I can understand you'd rather wing it on your own. But when it comes to Crankshaw you need all the help you can get.**
1047. Gita: **And ultimately, what counts is the story.**
1048. Mandla: **I'll get it.**

1049. Gita: **Admit it, you've got nothing. Crankshaws too clever to leave you clues and his perfected the arts of covering his tracks.**

1050. Gita: **If you wan to nail him, you need someone on the inside.**

1051. Mandla: **Thanks. But I prefer to do it my way.**

1052. Gita: **Well, the first things I learned, was to never let anything come between me and a good story.**

1053. Gita: **Use it. Don't use it. Your choice.**

Location/set: Brynwaves

1054. Kagiso: **The green room guys are pretty demanding. They want to be in control no matter what.**

1055. Altus: Dis maar hoe dit werk.

1056. Kagiso: **Don't worry. I know exactly how to play them. I had this thing mapped out from start to finish, before I even spoke to these guys.**

1057. Altus: So lank hulle gelukkig is.

1058. Kagiso: **Are you kidding? When we're done they'll believe it was their idea from the word go.**

1059. (cellphone rings)

1060. Kagiso: Kagiso, **hello.**

1061. Kagiso: **Is this telepathy or what? I was just about to phone you.**

1062. Kagiso: **I'll be there in fifteen minutes.**

1063. Kagiso: **Don't worry. I got a brilliant concept for the banquet. It will blow your mind.**

1064. **Kagiso: Right. Im on my way.**
1065. Danny: Ek dog ons afspraak is eers vanmiddag?
1066. Kagiso: Hulle het my gister aand gebel en gevrae ons moet dit eerde van oggend doen
1067. Danny: Hoekom het jy my nie gesê nie. Wat van ons afspraak met die **musos**?
1068. **Kagiso: Damn! I forgot about that. Will you be able to handle it on your own?**
1069. Danny: Ek sal hulle bel. Ons kan hulle later sien.
1070. Kagiso: **Rather not. We're running out of time.**
1071. Kagiso: **I can do the pitch on my own. I've got the strategy planned to a T.**
1072. Danny: **But we're supposed to be a team.**
1073. Kagiso: **Of course we are. That's why I'm confident you can handle the musos on your own.**
1074. **Kagiso: Let's get going.**
1075. **Kagiso: Where are my keys?**

Location/set: Boutique

1076. Lukas: **Hi**
1077. Clara: Vir my? Dankie. Is baie mooi.
1078. Lukas: Nie so mooi soos jy nie.

1079. Clara: Lukas..
1080. Lukas: Waar's Emma en Felicity?
1081. Clara: Emma nie hier. Felicity in **store**. Ek haar roep?
1082. Lukas: Is jy laf?
1083. (Lukas kisses Clara)
1084. Clara: Nie hier Lukas.
1085. Lukas: Hoekom Nie? Ek het verlang
1086. (Lukas and Clara kiss)
1087. Emma: **Hi** Marko.
1088. Emma: uh-uh-uhmmm
1089. Emma: **Hi**.
1090. Lukas: Ek sien jou van middag.
1091. Felicity: Op pas.
1092. Clara: Jammer
1093. Felicity: Wie't hou so bederf?
1094. Clara: Lukas
1095. Felicity: Dis goed om te sien iemands se liefdes lewe werk uit.
1096. Emma: Gepraat van liefdes lewens. Ek kon gister aand omtrent nie slaap na wat jy my vertel het nie.



1097. Emma: As jy so sterk oor die ou voel, jy kan dit nie sommer los nie. Dalk voel hy dieselfde oor jou.

1098. Felicity: Ek moes jou nooit gesê het nie. Dit kan nie uit werk nie, Emma.

1099. Emma: Hoekom nie? Hoe kan jy so seker wees?

1100. Felicity: Dis nie reg nie. Ons kan nooit gelukkig wees nie.

1101. Emma: Ek verstaan nie.

1102. Felicity: Los nou, asseblief.

1103. Emma: Is hy getroud?

1104. Felicity: Nee. En hou op karring, Emma.



Location/set: Oppiekoffie.

1105. Danny: Jammer ek's laat. Is jy al op pad?

1106. San-Mari: Ek dog jy kom nie meer nie. Hoe het jou vergadering met die **musos** gegaan?

1107. Danny: Beter as wat ek vewag het.

1108. Danny: **Chocolate milkshake**. En 'n groot sny vortel koek, asseblief.

1109. San-Mari: Ek dog hy's op 'n dieet?

1110. Danny: Ek kan nie nou daaroor **worry** nie. Ek het iets nodig om my **mood** te lig.

1111. San-Mari: As dit so goed gegaan het, moet jy mos in 'n goeie bui wees.

1112. Danny: Dis nie wat my ontstel het nie.ek's sommer lus en vat die res van die dag af.

1113. San-Mari: Wat van vir middag se vergadering met **green room**?

1114. Danny: Dis na van oggend geskuif. Kagiso het hulle gaan sien.

1115. San-Mari: Sonder jou?

1116. San-Mari: Ek dog die hele ideë is dat jy sien hoe hy dinge doen en iets leer.

1117. San-Mari: Julle's mos 'span.

1118. Danny: Ek dog ook so. Maar ek mors my tyd probeer hom te beindruk

1119. San-Mari: Hoekom? Wat ek gebeur?

1120. Kagiso: **Hey partner. Are our musos happy?**

1121. Danny: **Of course they were. I'm not totally incompetent.**

1122. Kagiso: **Great. I knew you could do it.**

1123. Kagiso: **I'll have the same. Make mine a takeaway.**

1124. Annelie: **Coming up.**

1125. San-Mari: Ek moet terug kom by die werk. Julle sal my moet verskoon.

1126. Kagiso: **What's up? Did the musos give you a hard time?**

1127. Danny: Nee. Hulle was **fine**.

1128. Kagiso: Verbeel ek my of is jy omgekrap oor iets?

1129. Danny: Vergeet dit. Dit's niks.

1130. Kagiso: **Come on, Danny. Spill it. Is it something I did?**
1131. Danny: Hoekom maak jy of jy van my idees hou as jy daarvan gaan gebruik nie?
1132. Kagiso: Waarvan praat jy?
1133. Danny: Moenie dit probeer ontken nie. Jy't nie my voorstel **gepitch** nie en dit na ek soveel tyd aan dit spandeer het nie.
1134. Kagiso: Wat laat jou so dink? Ek het dit gebruik.
1135. Danny: Ek het jou **pitch** document gesien.
1136. Kagiso: Seker net die eerste bladsy.
1137. Danny: Dit was genoeg vir my.
1138. Kagiso: **It's called strategy, Danny. I put my ideas on the table first, and they shot down everything. Just as I expected.**
1139. Kagiso: **That's how these guys operate. They never settle for the first suggestion. You don't lead with your best plan.**
1140. Danny: So, nou moet ons van voor begin?
1141. Kagiso: **Hardly. I aced them with this.**
1142. Danny: Dis my voorstel.
1143. Kagiso: **Exactly. And they were very impressed. If you ask me, it's a done deal.**
1144. Kagiso: **Thanks.**
1145. Danny: Ek's verskriklik jammer

1146. Kagiso: **There's nothing to be sorry about. You've got what it takes. Just hang in with me and I'll get you there.**

1147. Kagiso: **Right at the top.**

1148. Kagiso: **I'll see you at the office.**

Location/set: Boutique

1149. (phone rings)

1150. Emma: Eclectic E. Goeie middag.

1151. Emma: . **Hello** Suzette.

1152. Emma: Nee. Natuurlik nie. Waarmee kan ek help?

1153. Linda: **Hi**

1154. Tim: Gaan dit goed met julle?

1155. Emma: Sy's nie nou hier nie. Sy's gou fabriek toe.

1156. Emma: aaah. Ja. Almal wonder dieselfde ding.

1157. Emma: Ja maar ek bevrees...

1158. Gita: Ek pas dit gou aan.

1159. Emma: As jy dit reg kry, sal ek sorg dat julle bo aan die lys is vir 'n **sneak preview**.

1160. Emma: Ek sa haar sê.

1161. Emma: Jy ook. **Bye**.



1162. Emma: Is jy **okay**? Ek moet gou iets in die stoor kamer kry.
1163. Linda: Honderd persent.
1164. Gita: Linda! Eks's bly ek sien jou. Kom help. Ek het 'n tweede opinie nodig.
1165. Linda: Ek sien jou weer later.
1166. Tim: Mooi bly.
1167. Gita: Ek kan nie besluit of hierdie rok iets vir my doen nie.
1168. Linda: Waarvan praat jy? Dit lyk of dit spesiaal vir hou gemaak is.
1169. Linda: Dis ongelooflik
1170. Gita: Iets voel nie vir my reg nie. Dalk is dit die goue goed.
1171. Gita: Wat sê jy Tim?
1172. Tim: Nee. As dit by vrou modes kom, is ek heeltemal verlore.
1173. Linda: Tim is verniet so beskuie. Hy't nogaltyd 'n oog gehad vir 'n mooi vrou.
1174. Gita: Maak dit jou nie jaloers nie?
1175. Linda: Aaah. Solank dit by kyk bly, het ek nie 'n probleem nie.
1176. Linda: Maar ek hou hom dop. Ne, my man?
1177. Tim: Ek is bevrees so,ja.
1178. Tim: As jy nog wil koffie drink, moet ons wikkel. Ek moet terug kom by die kantoor.
1179. Gita: Jammer. Ek het julle op gehou.



1180. Linda: Dis niks. Vat die rok. Ek is mal daaroor.
1181. Gita: Dis nie heeltemal ek nie.
1182. Gita: Hoekom koop jy dit nie vir Linda nie, Tim? Jy kan haar gerus 'n bietjie bederf.
1183. Linda: Genade nee. Dis heeltemal te kaal vir m.
1184. Gita: Hoekom nie? jy't die figuur daarvoor.
1185. Linda: My dae van sulke kleure dra, is lankal verby. Mense sal vrae of ek my dogter se rok geleen het.
1186. Gita: Jy's seker reg. die dag sal seker kom dat ek ook nie meer met die jong **girls** kan kompiteer nie.
1187. Gita: Maar, as ek soos jy kan ouer word, grasiemus en stylvol. Sal ek dood gelukkig wees.
- Location/set: Charmaines house
1188. Charmaine: Waar's Errol? Ky hoe laat is dit al.
1189. Charmaine: Bel hom tog en hoor waar draai hy. Kan nie gaan om sonder totsiens te sê nie.
1190. Errol: Raai wat?
1191. Diedrik: Jy't uiteindelik 'n meisie?
1192. Errol: As alles uitwerk gaan ek 'n string meisies hê.
1193. Errol: Enrico hulle trek Durbs toe.
1194. Marko. Noem my vlak, maar ek kan nie sien hoe dit jou help om te **score** by die **chicks** nie.



1195. Errol: Ek kan sy plek in die band vat. Die **girls** gaan tou staan om my te **date**.
1196. Charmaine: Jy en Enrico was goeie vriende. Gee jy nie eers om dat hy weg gaan nie?
1197. Errol: **Sure**. Maar daar's niks wat ek daar aan kan doen nie. En mens moet die beste maak van 'n slegte saak. Dis wat **auntie** my geleer het.
1198. Dierdik: Het Freddie gesê jy kan sy plek vat?
1199. Errol: Hy't gesê ek staan nie 'n kans nie. Hy sê ek's 'n **amateur**.
1200. Errol: Maar ek sal hom wys. **Sure**, ek sal moet oefen dat die spoeg spat. Maar ek sal dit **nail**.
1201. Marko: En 'n.. Hoeveel anders stel belang?
1202. Errol: Hy't gesê hy gaan audisies hou. Maar ek sal baie beter moet wees as al daai ouens.
1203. Charmaine: Wel, dit help daarem dat julle vriende is.
1204. Errol: Freddie hou nie vn kompetisie nie, **Auntie**. Hy's bang ek vang al sy **shine**.
1205. Errol: Gelukkig het al die ander ouens in die **band** ook 'n **vote**.
1206. Charmaine: Jy skeep nie jou skoolwerk af nie, Errol.
1207. Errol: Nog nooit nie, **Auntie**. Hoe ken **Auntie** my.
1208. Dierdik: Dis juis omdat sy jou ken.

Location/set: Boutique


1209. Neville: Middag. Hoe gaan dit Hier?
1210. Felicity: Dis die deel van besigheid wat ek die meeste haat. Boekwerk.

1211. Neville: En nou kom pla ek ook nog.
1212. Felicity: Jy pla nie.
1213. Felicity: Enige iets is beter as syfers probeer balanseer.
1214. Felicity: Waarmee kan ek help?
1215. Neville: Jou advertensie. Ek dink nie ek kan die plaas nie.
1216. Felicity: Moenie vir my sê die betaling het nie deur gegaan nie.
1217. Neville: Nee,nee,nee. Dis nie dit nie. Ek het dit terug gehou want dit sê somer en nie winter nie.
1218. Neville: Nee. Winter en nie somer.
1219. Felicity: Ek verstaan nie so lekker wats fout nie.
1220. Felicity: Kan ek dit sien?
1221. Neville: Ja, ja. Seker.
1222. Neville: Ek het dit nie nou by my nie.
1223. Felicity: Ek dog dis hoekom jy my kom sien het.
1224. Neville: Dit is. Ek het dit seker by die kantoor vergeet. Maar dis 'n eenvoudige ding wat maaklik reg gestel kan word. Winter of somer.
1225. Neville: Ek wil net seker maak, ek sit nie die pot mis nie.
1226. Felicity: Wat se papier is daar in jou hande?
1227. Neville: Waar's my kop?



1228. Felicity: Ek sien nie wats die probleem nie.
1229. Neville: Dit sê winter uitverkoping.
1230. Felicity: O, ja. Ek het nog nie eers my winter reeks ontwerp nie. Hoe onosel van my. Dankie dat jy dit op getel het.
1231. Neville: Geen probleem nie. Is dit al wat jy wil verander?
1232. Felicity: Ja. Hoekom? Is iets anders fout?
1233. Neville: Glad nie.
1234. Neville: Nee,nee. Dis perfek.

Location/set: Charmaines house

- 
1235. Charmaine: Okay. Hier's geld vir melk en brood. En ek het 'n paar bokse **oats** gekry as julle nie kans sien om **breakfast** te maak nie.
1236. Diedrik: Ons sal nie honger lei nie. Ek belowe.
1237. Charmaine: Jy en Marko moet maar julle wekker stel sodat Errol nie verslaap nie.
1238. Errol: Auntie gaan **anyway** elke oggend bel om seker te maak ek is op.
1239. Charmaine: Jy ken my te goed.
1240. Charmaine: O, ja. En onthou môre om vir Swannie te betal.
1241. Diedrik: En ek moet die rekening by Vince kry en die koue vleis en kaas uit die **petty cash** betal. Als is onder beheer.
1242. Hilda: Ek was bang jy's al weg. Hier's 'n paar dadel vingers vir jou vir die pad. Gee vir jou niggie, Geraldine ,ook.

1243. Hilda: Ek het 'n bietjie spinasie in gemeng vir extra yster.
1244. Charmaine: Dankie Hilda. Dis dierbaar van jou.
1245. Hilda: Hier's 'n paar vrikkeleletjies en gestopte sardientjies ook.
1246. Hilda: Jy't vandag so rond gehol, jy'y seker nog niks geëet nie.
1247. Charmaine: Wat sou ek sonder jou doen?
1248. Hilda: Ek sou vreeslik graag wil saam kom na die bus maar Oubaas het ons name opgesit vir 'n **bingo** aand by die gemeenskap sentrum en ek is al klaar laat.
1249. Vanessa: Ek het gesê dit is nie 'n probleem nie, Hilda. Ek en Xander gaan my ma aflaai.
1250. Charmaine: Ek het al begin wonder waar draai julle.
1251. Hilda: Pas jou op Charmaine. Ons gaan jou mis.
1252. Charmaine: Dankie dat jy kom groet het, Hilda. **Bye**
1253. Hilda: **Bye.**
1254. Xander and Vanessa: **Bye.**
1255. Xander: Waar's jou tasse?
1256. Diedrik: Nie wag. Ek help.
1257. Charmaine: Amper vergeet ek. Die badkamer kraan. Die ding drip. Dit kort 'n nuwe **washer** of iets.
1258. Xander: Ek sal môre kom kyk.
1259. Charmaine: Dankie. En die plante.

1260. Vanessa : Ek sal sorg dit kry elke dag water.
1261. Vanessa: Kom. Ons gaan laat wees.
1262. Errol: Wil **Auntie** hê ek moet saam gaan?
1263. Charmaine: Dis 'n...Dis nie nodig nie.
1264. Errol : Ek gaan gou my huiswerk klaar maak en dan gaan ek begin oefen.
1265. Charmaine: Ek is bly die huiswerk kom voor die gitaar.
- 1266.** Errol: Altyd **Auntie**.
1267. Charmaine: Belowe my jy sal nie jou skoolwerk afskeep nie, Errol. Jy't te hard gewerk om nou slap te lê.
1268. Errol: Ek wil **Auntie** nie drop nie.
1269. Charmaine: Dis al wat ek wil hoor.
1270. Charmaine: Kom hier. (Charmaine hugs Errol)
1271. Vanessa: Is ma reg ? Ons moet ry.
1272. Charmaine: Ja. Ek gaan jou verskriklik mis. Pas jou op. Ek bel jou elke aand.
- 1273.** Errol: Ek gaan Auntie ook mis. Moenie oor my worry nie. Ek is **A for away**.
1274. Charmaine: Onthou, die spyskaart is op die yskas. En eët genoeg groente.
1275. Vanessa: **Bye**, Errol.
1276. Errol: **Bye**.



Location/set: Ryno's house

1277. Tim: Linda.

1278. Linda: Ek's nou daar.

1279. (Tim: conversation over the phone)

1280. Tim: Hi. I'd like to make a reservation for tonight's show.

1281. Tim: Well, the best seats you have available.

1282. Tim: That sounds fine.

1283. Tim: Two.

1284. Tim: Tim Jordaan.

1285. Tim: Four, seven, nine zero, eight, nine, two, eight, four, five, one, zero, five, zero,
1286. three, four.

1287. Tim: That's right. We'll be there.

1288. Tim: Thank-you

1289. Linda: Ek dog jy werk laat.

1290. Tim: Nee, ek het besluit....

1291. Tim: En as jy die tyd van die aand so rond loop?

1292. Linda: Jammer man. Ryno's uit en jy't gesê jy gaan eers na nege by die huis wees.

1293. Linda: Toe besluit ek dis tyd om my hare en vel behoorlik te pamperlang.



1294. Linda: Ek is bevrees jy sal heel aand in die gesig moet kyk.
1295. Tim: Maar ek het vir ons kaartjies bespreek vir die teater.
1296. Linda: Vanaand?
1297. Tim: Jy't lankal gesê jy wil gaan.
1298. Linda: Hoekom het jy my nie gewaarsku nie?
1299. Tim: As jy gou maak dan kan....
1300. Linda: Ek kan nie, Tim. Hierdie room kos 'n fortuin. En dit moet heel aand aan bly. En my haar masker ook.
1301. Linda: Ek is jammer.
1302. Tim: Is my skuld. Ek moes jou vroëre gesê het.
1303. Tim: Ons maak dit 'n ander aand.
1304. Linda: Hoekom bederf jy my skielik so? Gewoonlik moet ek jou smee om my teater oe te vat.
1305. Tim: Ons het mos besluit ons wil meer dinge saam doen. Dinge waarvan jy ook hou.
1306. Linda: Is dierbaar van jou. Ek waardeer dit.
1307. Linda: Kom sit hier by my.
1308. Linda: Is dit nie salig nie?
1309. Linda: 'n Rustige aandjie tuis saam met my man voor die TV.
1310. Linda: Wat meer wil 'n vrou hê?



1311. Location/set: Felicity' house
1312. (Knock on door)
1313. Felicity: Wie's daar?
1314. Emma: Dis Emma.
1315. Felicity: En as jy die tyd van die aand hier aan kom?
1316. Emma: Ons moet praat.
- 1317.** Felicity: Wat's fout? Is jy **okay**?
1318. Emma: Ja. Nee eintlik nie.
1319. Emma: Ek sal nie vanaand 'n oë kan toe maak nie tensy ek nie weet wat aan gaan
nie.
1320. Emma: Die man op wie jy verlief is.
1321. Felicity: Moenie weer daar gaan nie. Ek's daar oor.
1322. Felicity: Dis verby voor dit nog kon begin het.
1323. Emma: Nee. Dit is nie.
1324. Emma: Dis Neville Meintjies. Is dit nie?
1325. Felicity: Waar kom jy aan daai ideë? Ek was somer simpel...
1326. Emma: Aantwoord my, Felicity. Ja of nee.
1327. Emma: Is jy verlief op Neville?



1328. Emma: Felicity!
1329. Felicity: **Okay.** Ja. Jy's reg. Ek kan aan niks anders dink nie. Ek het daar teen baklei maar dit help nie.
1330. Felicity: Ek's mal oor hom. Absloluut, stapelgek, mal oor hom.
1331. Emma: Jy en Neville? Is jy ernstig?
1332. Felicity: Dit klink verskriklik as jy dit so sê.
1333. Felicity: Maar, ja. Dit help nie om te jok daaroor nie.
1334. Emma: Van wanneer af?
1335. Emma: Hoe het dit gebeur? Wat het gebeur?
1336. Felicity: Niks. Eks sê mos dis maligheid. Dit kan nooit verder gaan nie.
1337. Felicity: Dis nie iets waarvoor ek gesoek het nie. Dit het my uit die bloute getref.
1338. Felicity: As ek by hom is...voel ek ontspanne en rustig. En veilig.
1339. Emma: Maar ek verstaan nie, hele ken mekaar al hoe lank
1340. Felicity: Ek sê mos dit het my uit die bloute getref.
1341. Felicity: Ek het skielik anders na hom begin kyk.
1342. Felicity: Hy kan so lomp en deurmekaar wees. Soos 'n teddybeer.
1343. Felicity: Maar jy's ook 'n betroubare, sterk man wat presies weet wat hy wil hê. Wat reg en verkeerd is.
1344. Felicity: Iemand op wie 'n mens kan staat maak.

1345. Felicity: Maak dit sin of is ek mal in my kop?
1346. Emma: Nee, seker nie. Maar dis so vreemd, jy en Neville.
1347. Felicity: Jy's reg. Dis waansinnig om daaroor te praat. Om dit eers te oorweeg.
1348. Felicity: Al hoe ons dit gaan reg kry, is om ons vriendskap te beduiwel
1349. Felicity: Dalk moet ek weg gaan voor hy iets agter kom
1350. Felicity: Kan jy jou voorstel?
1351. Emma: Sê jy my Neville besef nie?
1352. Felicity: Nee. En hy mag nooit iets vermoed nie.
1353. Felicity: Hy gaan dink ek is 'n bakvissie wat 'n **crush** op hom het
1354. Emma: Maar as jy my vrae.... voel hy dieselfde oor jou.
1355. Emma: Ek het julle saam gesien in die **boutique**. Ek kon nie alles hoor wat julle gepraat het nie, maar.....
1356. Felicity: Dit kan nie wees nie. Dis ontmoontlik.
1357. Felicity: Hoekom sê jy so? Wat gee jou die ideë.....
1358. Emma: Alles. Die manier hoe hy jou gekyk het.
1359. Felicity: Dis was jou verbeelding. Neville sal nooit so oor my voel nie.
1360. Emma: Ek weet wat ek gesien het en ek het my nie misgis nie.
1361. Felicity: Jy het. Verseker. Dis ontkenbaar dat Neville.....Ek kan dit nie eers sê nie
1362. Emma: Wat gaan jy doen?

1363. Felicity: Ek, ek... moet tot my sinne kom voor ek 'n fool van my en Neville maak.

Episode 5

Location/set: Oppikoffie

1364. Altus: Ons sal 'n nuwe venue vir die GMT funksie moet kry. Die Madiba saal is nie vir die 17de beskikbaar die.

1365. Altus: Marko! Hoor jy wat ek sê?

1366. Altus: GMT. Die **venue** moet verander.

1367. Marko: **Sorry**. Ek sal vandag bel en dit uitsort.

1368. Marko: **Relax**. Dit sal gedoen word.

1369. Altus: **Green Room update**. Hoe was julle vergadering gister? Enige probleme?

1370. Kagiso: **None that couldn't be solved. They wanted more time for speeches at the banquet. But I convinced them to keep it to 5 minutes per person. Nothing like speeches to spoil the day.**

1371. Altus: En hulle was gelukkig met al jou voorstelle?

1372. Kagiso: **I'm still waiting for the final okay. But I'm confident they'll go for them. Yes.**

1373. Altus: Uitstekend! En Danny bring nog haar kant?

1374. Kagiso: **Absolutely. She's enthusiastic and an excellent sounding board.** En sy leer vinnig.

1375. Kagiso: **Her proposals aren't always well thought through. But she'll get there.**

1376. Marko: Ek het nogal gedink sy't **nice** ideës.
1377. Kagiso: **Yes. But they hardly practical. I try to boost and incorporate them where I can... I make her think it's her ideas with a few improvements.**
1378. **Kagiso: Just to give her confidence.**
1379. Altus: Moenie nou slap lê nie ons is amper daar.
1380. Altus: **Right.** Sal ons weg wees?
1381. Marko: Ek betaal gou. Sien julle nou.
1382. Lukas: **Hi** daar.
1383. Clara: **Hello** Lukas.
1384. Clara: Dis 'n pragtige dag , ja?
1385. Lukas: Nie so pragtig soos jy nie. Het jy planne vir vanaand?
1386. Lukas: Ek hoop nie so nie. Want ek het vir jou 'n verassing.
1387. Clara: Verassing vir my?
1388. Lukas: Ja. Ek vat jou Matisse toe. Ons tafel is **gebook** vir agt uur.
1389. Clara: Matisse? Dit smart restuarant, ja?
1390. Lukas: Ek het 'n vet tip gisteraand by O'Malley's gekry. My **treat**.
1391. Lukas: Ek moet ongelukkig 'n ruk by O'Malley's werk. Sal jy my daar kan kry?
1392. Clara: Ja. Dit is my plesier. Agt uur?
1393. Lukas: **Great.** Sien jou daar.

1394. Clara: Jy bly vir koffie, ja?
1395. Lukas: Dankie, maar ek het klomp T&T **data** te **check** voor Ryno my velle af trek.
1396. Ek gaan sommer by deli iets kry om te eët en aan die werk spring. Dis stiller daar.
1397. Lukas: Sien jou vanaand.
1398. (Marko on phone)
1399. Marko: Matisse. Hello dis Lukas Mulder wat praat. Ek hat 'n tafel bespreek vir agt uur vanaand. Kan ek dit dalk vroërer maak, asseblief?
- 1400.** Marko: 7 uur. **Thanks.**

Location/set: The Deli



1401. (Lukas on phone)
1402. Lukas: San-Mari, is Lukas. Is Ryno al daar?
1403. Lukas: **Great.** Ek eët gou iets, eks nou daar.
1404. Lukas: Half uur, niks langer nie.
1405. Lukas: **Bye.**
1406. Marko: **Howsit?** Jy lyk besig.
1407. Lukas: Dinge gaan woes by T&T. Ryno is nie die maklikste ou om gelukkig te hou nie.
1408. Marko: Taaie tye pal, taaie tye.

1409. Marko: Ek wil jou nog vrae, wanneer kom daai nuwe muurbal rakete in? jy't laas keer gesê....
1410. Lukas: Seker volgende week. Ek sal jou bel
1411. Vince: Hey. Vanessa is agter besig om die dag se blomme uit te **sort**. Kom kyk gou wat jy wil hê dan kan sy vir jou 'n bos op maak. Jy sê mos dis vir 'n spesiale **date**.
1412. Lukas: **Cool**.
1413. Vince: 'n Bietjie rose, amaliere, lilies.
1414. Lukas: Dit maak nie rerig saak nie. Solank ek dit **score**.
1415. Vince: Jy gaan definitief **score** met daai blomme.
1416. Lukas: Ek hoop so. Want vanaand gaan 'n groot gat in my sak maak.
1417. Lukas: Ek sal dit kom haal voor julle toe maak.
1418. Vince: **No prob**.
1419. Marko: Ek moet waai. Laat weet my van daai rakete en geniet jou **date**.
1420. Lukas: **Sure. Thanks**.

Location/set: Boutique

1421. Emma: Wat van so iets?
1422. Danny: Dis **stunning** maar ek soek iets om werk toe te dra. Vir vergaderings met kliënte en so aan.
1423. Danny: Wat hier van? Is dit te formeel?

1424. Emma: Ja, maar ek sien eerder vir Matrone daar in of Tannie Schoeman.
1425. Emma: Ek spot. Pas al twee aan en besluit dan.
1426. Danny: Ek's nie so seker oor hierdie een nie. Ek sal dit nie werk toe kan dra nie al is dit hoe **nice**.
1427. Emma: Kom kyk hier en besluit dan.
1428. Danny: Ek soek iets wat sylvol en professioneel is. Maar **funky** en nie koekerig nie.
1429. Emma: Dan is die een net wat jy soek.
- 1430. Kagiso: Hey there. Great news. Green Room called and they are... I quote "very satisfied with what you guys came up with".**
1431. Danny: Is al ons voorstelle aanvaar?
1432. Kagiso: **Did you have any doubt.** Natuurlik.
1433. Danny: Dis wonderlik. Baie geluk.
1434. Danny: Jy't hule omtrent uit **gebowl**.
- 1435. Kagiso: I just added the finishing touches. Your suggestions pulled it all together.**
- 1436. Kagiso: But don't worry. I told them that you were the real star of the day. Even in your absence.**
1437. Danny: Kom nou. Nie rerig nie.
- 1438. Kagiso: Don't be so modest. Tonight I'm taking you out to celebrate. Pick you up at seven? And where something sexy and snazzy.**
1439. Emma: mmmmmm **sexy and snazzy**. Hierdie nommertjie is dalk toe nie so 'n slegte deë nie.

1440. Danny: Ja, **okay**. Ek gaan pas gou aan.

Location/set: Book shop

1441. Marko: Ek wil my krediet kart kanseleer.

1442. Marko: Ja, ja. My **wallet** is gesteel.

1443. Marko: Lukas Mulder.

1444. Marko: Agt, vyf, drie, **triple** sewe, een, agt, vuur, twee.

1445. Marko: Ja, dadelik. Moet geen transaksies op daai kart laat deur gaan nie. Asseblief.

1446. Marko: Dankie.

Location/set: Boutique



1447. Danny: Sê vir Emma sy ws toe reg, ek's mal hier oor.

1448. Clara: Ek sal.

1449. (sms alert)

1450. Danny: Goeie nuus?

1451. Clara: Van Lukas. Hy maak **date** vroeg. Sewe uur.

1452. Danny: Dis 'n baie goeie teken. Hy kan duidelik nie wag om jou te sien nie.

1453. Clara: Luksa, spesiale vriend, ja. Hy baie oulik.

1454. Clara: Miskien ek ook 'n rokkie koop, ja?

1455. Danny: **Hands off!** Die eens myne.

Location/set: Hilda and Oubaas' house

1456. (Knock on door)

1457. Maria: Dis oop.

1458. Errol: **Howsit?** Is Oom Oubaas en Auntie Hilda hier?

1459. Maria: Ouma werk laat en Oubaas doen sy **rounds** by die Heights.

1460. Errol: Sweet. Ek en jy het **business** praat, Maria.

1461. Maria: Watse **business?**

1462. Errol: Dis vir die skool. Ons samel geld in vir die **musical** die einde van die jaar.

1463. Maria: **Sorry.** Al my geld gaan Qwa-Qwa toe na my huis.

1464. Errol: Ek soek nie 'n donasie.

1465. Errol: Ons almal by die skool moet **frozen dinners** verkoop.

1466. Errol: **Cheap, cheap.**

1467. Maria: Jy **mean** gekookte kos?

1468. Errol: Ja. **Steak en kidney pie. Chicken a la king. Bobotie, brejani, spaghetti bolognaise, you name it.**

1469. Maria: Ek kry genoeg kos by Ouma hulle.

1470. Errol: Ek wil dit nie aan jou verkoop nie, Maria. Maar ek het **gescheme** jou vriende sal dalk wil hê.

1471. Errol: Jy kan hulle **charge** soveel soos jy wil. Ek sal môre 'n lys bring dan **check** jy die pryse uit.

1472. Maria: Wat's die **catch**?

1473. Errol: Daar's nie 'n **catch** nie. Dis vir 'n goeie **course**. **Genuine**.

1474. Errol : **Please man**. Jy gaan lekker **score** uit die **deal** uit.

1475. Maria: Jy sê ek kan hulle **charge** wat ek wil.

1476. Errol: Ja. Dis jou **commission**.

1477. Maria: **Okay**. Ek sal jou help.

1478. Errol: **Sharp**. Maar ek vat net **cash**. En jy sal moet **move**. Die ouens by die skool sê die mense koop **like crazy**. Die **stock** gaan nie lank hou nie.

1479. Maria: **No worries**. Bring môre die **list**, dan praat ons **business**.

Location/set: Matisse restuarant.



1480. (Clara reading a message on phone from Lukas)

1481. Lukas: Ek maak vroeg klaar – kry my 7 uur by Matisse. xxx Lukas.

1482. Clara: Ek 'n wag. My vriend nou hier.

1483. Waiter: Gaan jy iets om te drink?

1484. Clara: Nee, dankie.

Location/set: O'Malley's

1485. (Cellphone rings)

1486. Silence

Location/set: Boutique

1487. Emma: Ek sal haar sê en sit sommer die bestelling vir Kynsna ook by.

1488. Emma: Lekker aand. **Bye.**

1489. Emma: Iets waarmee ek kan help?

1490. Neville: Ek het gesien die ligte is nog aan. Dis oor julle advertensie in die Times. Daar's 'n fout op en ek wil kom hoor...

1491. Neville: Is Felicity hier? Ek het met haar daaroor gepraat het.

1492. Emma: Sy't vandag by die huie gewerk. Sy voel nie te waffers nie.

1493. Neville: Wat's fout? Is sy siek?

1494. Emma: Ek's nie seker nie.

1495. Neville: Dalk moet ek gou gaan in loer en hoor of sy **okay** is.

1496. Emma: Nee! Los haar liewer.

1497. Emma: Ek het met haar gepraat en sy't gesê sy wil vroeg in die bed kom. Sy slaap seker al.

1498. Neville: En sê nou dis ernstig? Daar's 'n virus....

1499. Emma: Ek glo nie dis dit nie. Sy's oorwerk en oormoeg. Dis al.

1500. Emma: Gee haar kans om vir 'n paar dae behoorlik te rus.

1501. Emma: Ek sal die advertensie reg maak en vir Aggie gee so gou ek kan.
1502. Emma: Ek wil nie vir Felicity nog daarmee op saal nie. Sy't genoeg om meer te **cope**.
1503. Neville: Ja. Reg.

Location/set: Matisse

1504. Clara: Ek jammer. My vriend baie laat.
1505. Clara: Daar my vriend. Hy kom.
1506. Lukas: Jy's vroeg hier. Is als **okay**?
1507. Clara: Hoekom jy antwoord nie foon? Ek bel en bel. Ek los boodskap. Niks.Jy baie laat.
1508. Lukas: Waarvan praat jy? Eks meer as betyds.
1509. Clara: Jy my **sms** jy kry nie vroeg. Ek wag en wag. Jy nie bel.
1510. Lukas: **Sms** van my? Is jy seker?
1511. Clara: Die waiter my baie kwaai wees. Mense my kyk en lag. Ek pampoen. Als jou skuld.
1512. Clara: Hoekom jy nie bel?
1513. Lukas: Daar's iewers 'n moviese misverstand. Ek het in O'Malley's agter gekom my foon is weg. Ek het dit seker in T&T laat lê. Dit was 'n mal dag. Ek's jammer.
1514. Clara: Jy baie lelik wees Lukas. My hart baie seer. Ek nie jou spesiale vriend nie.
1515. Lukas: Natuurlik is jy. Ek's rerig jammer jy moet wag, Clara. Ek kan nie dink hoe dit gebeur het nie. Asseblief moenie kwaad wees nie.
1516. Lukas: Ek sê jou wat. Jy kan bestel net wat jy wil. Ek hoor die kreef hier is die beste in die stad. Hou jy daarvan?

1517. Lukas: 'n Bottel Franse sjampanje.
1518. Waiter: Nou goed dan.
1519. Lukas: Vir jou. Om jammer te sê. Dis onvergeeflik van my om die mooiste **girl** in die laan te laat wag.
1520. Clara: Dankie Lukas. Jy goeie vriend.

Location/set: O'Malley's

1521. Kagiso: **Two Soulmates. Hope you like it.**
1522. Danny: O. Dankie.
1523. Kagiso: **Here's to the deadly combo called you and me.**
1524. Danny: **Cheers**
1525. Kagiso: **The two of us make a mean team. Even Altus was impressed, and that takes some doing.**
1526. Danny: Ek's jammer oor gister se misverstand. Ek het rerig soos 'n swaap gevoel.
1527. Kagiso: **Honest mistake. We're all human. And for future reference, if you don't like what you see on the first page, always look for the second one.**
1528. Kagiso: **That's my motto. Have plan B ready in case plan A hits a snag.**
1529. Danny: Dit sal nie weer gebeur nie. Ten minste leer ek uit my foute.
1530. Kagiso: **Don't be so modest. You've got what it takes. I was just helping you a bit. I'd like you to think of us as a partnership. More than just a business one.**
1531. Kagiso: **There's something I need to tell you. A confession.**

1532. Kagiso: **These cocktails aren't called soulmates. I made it up. It's just plain margaritas.**

1533. Kagiso: **I had it all figured out. Plan A was to get you a little tipsy with a few of these and then spill my guts. But I'm tired of hanging around the first page with you. I'm going to have to resort to plan B.**

1534. Danny: **Plan B?**

1535. Kagiso: **Skipping the formalities. Getting to the heart of the matter. Perhaps risking it all. But it's a risk worth taking.**

1536. (Kagiso kisses Danny)

Location/set: Matisse



1537. Lukas: Daar's veral twee dinge wat die Franse **famous maak. French fries** en regte egte sjampanje.

1538. Lukas: Is jy lis vir slap **chips** of sal ek vir ons 'n nogge bottel bestel?

1539. Clara: Ekke genoeg. Ek nie meer kwaad.

1540. Lukas: Is jy seker? Nog **pudding?**, koffie?

1541. Clara: Nee dankie, Lukas. Jy klaar baie betaal.

1542. Lukas: Is die minste. Mens kan nie 'n prys sit op 'n aand soos vanaand nie. Jy's elke sent werd.

1543. Clara: Ek's net 'n sent?

1544. Lukas. Nee, nee. Baie sente, baie.

1545. Lukas: Die rekening asseblief.

1546. Waiter: **Sure**
1547. Lukas: Die Franse het nog iets uit gevind. Maar dis slegs bedoel vir ekstra spesiale vriende.
1548. Clara: Ekstra wat?
1549. Lukas: Laat ek jou wys.
1550. (Lukas kisses Clara)
1551. (Waiter interrupts)
1552. Lukas: Dankie
1553. Lukas: Het iemand al vir jou gesê jy't die mooiste oë? En dan praat ek nie eers van jou hare en mond.
1554. Clara: Jy sê vir al die meisies, ja?
1555. Lukas: Nooit. Net vir die wat soos jy lyk.
1556. Clara: Lukas. Jy my beste, beste vriend.
1557. Clara: Ek lekker kreef eet, maar te duur.
1558. Lukas: Is niks.
1559. Waiter: Jammer,ummmm. Die transaksie wil nie deur gaan nie.
1560. Lukas: Kan nie wees nie. Probeer weer.
1561. Lukas: Ek sal by iemand moet gaan geld leen.
1562. Lukas: Jammer vir die **hassle**. Ons is oor 15 minute terug om te betaal.

1563. Waiter: Hoe weet ons julle kom terug?
1564. Waiter: Sy sal hier moet wag totdat jy terug is.
1565. Lukas: Jy's nie ernstig nie. Ek sal julle mos nie verneek nie.
1566. Lukas: Asseblief man. Kan ek nie my **ID** of lisensie of iets hier los nie?
1567. Waiter: Ek is jammer, maar dis die reëls.
1568. Lukas: Waar's die bestuurder? Sê ek wil nou moet hom praat.
1569. Waiter: Die bestuurder is nie nou beskikbaar nie. Ek is jammer, maar U sal nou moet betaal.
1570. Lukas: Luister. Ek is hier met 'n **date**. Kan ons nie net iets uitwerk nie?
1571. Marko: **Yes**, ek bel jou bietjie later terug.
1572. Marko: Naand sê. Alles **okay**?
1573. Lukas: Marko. Dankie tog. Daar's iets fout met my krediet kard. Kan jy my uithelp?
1574. Marko: Ja, natuurlik.
1575. Marko: Dis waarvoor vriende daar is. Hoeveel skuld hy?
1576. Marko: (Marko whistles) ooh eina! Julle't omtrent die pap dik aan gemaak nie. Daar's geen probleem nie. Hier.
1577. Marko: Gelukkig moes ek 'n klient hier ontmoet. Anders sou julle dalk vir die res van die maand moes skottelgoed was.
1578. Lukas: **Thanks pal**. Ek skuld jou.



Location/set: Felicity's house













1579. (knock on door)
1580. Felicity: Wie's daar?
1581. Neville: Dis Neville.
1582. Neville: Hi. Ek beseft dis laat maar ek het jou by die boutique gaan soek maar Emma het gesê jy voel nie lekker nie.
1583. Felicity: Dis nie ernstig nie. Ek sal môre weer aan die gang wees.
1584. Neville: Is jy seker? Kan ek jou nie iets by die apteek kry nie? Ek gee nie om nie.
1585. Felicity: Dankie, maar watter apteek sal die tyd van die aand oop wees?
1586. Neville: Ja. Natuurlik.
1587. Neville: Maar daar moet erns 'n noot apteek....
1588. Felicity: Jy sê jy't my by die boutique gesoek.
1589. Neville: Ja, ek wou....Ek wou...
1590. Neville: Dis oor die boutique se advertensie. Ek wou hoor waar sake staan.
1591. Felicity: Ek het skoon vergeet. Kon Emma jou nie help nie?
1592. Neville: Ja. Natuurlik. Sy't gesê sy sal dit reg maak.
1593. Neville: Ek moet seker gaan. Ek hoop jy voel gou beter.
1594. Felicity: Neville. Kan ek nie vir jou koffie maak nie? Jy is nou hier en ek het die kettel.

1595. Felicity: Ek bedoel...hier is koffie. Ons kan net sowel...

1596. (Neville kisses Felicity)



Appendix B

Show: All group types		
	Name: Marko Greyling van 7de Laan sal vir Chuck Norris opfok Type: Just for Fun Members: 396 members	Join Group
	Name: 7de Laan is the biggest load of kak on T.V! Type: Just for Fun Members: 355 members	Join Group
	Name: 7de laan Type: Just for Fun Members: 39 members	Join Group
	Name: { 7de laan @ddiks } Type: Entertainment & Arts Members: 90 members	Join Group
	Name: 7de Laan Sucks!!!! Type: Entertainment & Arts Members: 88 members	Join Group
	Name: 7de Laan Type: Just for Fun Members: 54 members	Join Group
	Name: 7e Laan Type: Entertainment & Arts Members: 571 members	Join Group
	Name: Anti 7de Laan Type: Entertainment & Arts Members: 140 members	Join Group
	Name: I learned half my afrikaans vocab from 7de laan Type: Entertainment & Arts Members: 32 members	Join Group
	Name: Emma en Vanessa van 7de laan moet ophou kla!! Type: Just for Fun Members: 22 members	Join Group
	Name: I love 7de Laan but some characters just piss me off!!!** Type: Entertainment & Arts Members: 50 members	Join Group
	Name: Mense wat 7de laan karakters add as friends is losers Type: Entertainment & Arts Members: 26 members	Join Group

7de Laan 100% 1000000+ views

I thought that was what was meant by 7de Laan 100% 1000000+ views

Does any Western view 7de Laan as a racist slogan? 100% 1000000+ views

I love 7de Laan but some characters just piss me off! 100% 1000000+ views

How do you 7de Laan & others still so strongly in South Africa? 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

Ek gee nie 'n "uit" om vir die karakter van 7de Laan nie! 100% 1000000+ views

I love 7de Laan but some characters just piss me off!!! 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views



7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views

7de Laan 100% 1000000+ views



Name: **7de Laan**
Type: Entertainment & Arts
Members: 2,643 members

[Join Group](#)



Name: **7de Laan**
Type: Just for Fun
Members: 1,946 members

[Join Group](#)



Name: **We're not watching 7de Laan if Paula doesn't return!**
Type: Entertainment & Arts
Members: 1,300 members

[Join Group](#)



Name: **7de laan!!**
Type: Entertainment & Arts
Members: 569 members











[Join Group](#)



Name: **7de Laan**
Type: Entertainment & Arts
Members: 440 members



[Join Group](#)

	Name: Without Paula there aint no 7de laan Type: Just for Fun Members: 882 members	Join Group
	Name: 7de Laan Type: Common Interest Members: 285 members	Join Group
	Name: I watch 7de Laan, dus is ek cool Type: Entertainment & Arts Members: 825 members	Join Group
	Name: Dirty Funk Baby Type: Music Members: 1,495 members	
	Name: 7de Laan fans Type: Entertainment & Arts Members: 215 members	Join Group
	Name: Witbank Chicks United Against 7de laan "Witbank Floozie" Type: Just for Fun Members: 553 members	Join Group
	Name: 7de laan Appreciation group. Type: Entertainment & Arts Members: 337 members	Join Group
	Name: SOCIETA on 7de Laan Type: Entertainment & Arts Members: 238 members	Join Group





Name: **7de Laan is die Grootste pot KAK op TV!**
Type: Entertainment & Arts
Members: 218 members

[Join Group](#)



Name: **Ek Haat 7de Laan**
Type: Just for Fun
Members: 97 members

[Join Group](#)



Name: **7de Laan vs. Binnelanders**
Type: Just for Fun
Members: 108 members

[Join Group](#)



Name: **Dezi van 7de Laan is die grootste SLET ooit**
Type: Entertainment & Arts
Members: 341 members

[Join Group](#)



Name: **7de Laan's Karien Monberg - we Love her!**
Type: Entertainment & Arts
Members: 277 members

[Join Group](#)











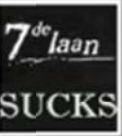



Name: **7de Laan is KAK!!!!!!!!!!**
Type: Entertainment & Arts
Members: 127 members

[Join Group](#)



UNIVERSITY of the
WESTERN CAPE

	Name: Haal 7de laan van die kassie af! Type: Organisations Members: 90 members	Join Group
	Name: Im BLACK and i love 7 de Laan.... so what? Type: Entertainment & Arts Members: 408 members	Join Group
	Name: 7de Laan is die BESTE Soapie op TV Type: Entertainment & Arts Members: 96 members	Join Group
	Name: 7de LAAN vir KUDUCLUB!!!!!!!!!!!! Type: Internet & Technology Members: 60 members	Join Group
	Name: Is it just me, or is 7de Laan PATHETIC?!?!?!? Type: Just for Fun Members: 176 members	Join Group
	Name: Petition to have Vanessa in 7de laan get a new hairstyle Type: Entertainment & Arts Members: 88 members	Join Group
	Name: Ek hoop n bus trap vir Dezi van 7de Laan! Type: Entertainment & Arts Members: 151 members	Join Group
	Name: I love 7DE LAAN and im not even that Afrikaans. Type: Entertainment & Arts Members: 162 members	Join Group
	Name: 7de Laan is vir mense wat niks het om te doen!!! Type: Common Interest Members: 153 members	Join Group
	Name: Fans of Charmaine of 7de Laan Type: Entertainment & Arts Members: 60 members	Join Group
	Name: 7de Laan sucks donkey balls Type: Entertainment & Arts Members: 59 members	Join Group
	Name: Take Zinzi out of 7de Laan!!! Type: Entertainment & Arts Members: 62 members	Join Group

 Name: **7de Laan is te swart** [Join Group](#)
Type: Just for Fun
Members: 24 members

 Name: **Vote for "7de Laan" - Best soapie!** [Join Group](#)
Type: Common Interest
Members: 53 members

 Name: **7de laan is a lotta kak** [Join Group](#)
Type: Just for Fun
Members: 45 members

 Name: **People against Paula from 7de Laan** [Join Group](#)
Type: Entertainment & Arts
Members: 99 members

 Name: **You know you live in 7de Laan when...** [Join Group](#)
Type: Just for Fun
Members: 76 members

 Name: **7de Laan is regtig Tos!** [Join Group](#)
Type: Just for Fun
Members: 20 members

 Name: **7de Laan Sucks!!! such bad acting!!** [Join Group](#)
Type: Entertainment & Arts
Members: 31 members

 Name: **Who dislikes 7de Laan** [Join Group](#)
Type: Just for Fun
Members: 10 members

 Name: **7de Laan SUCK ASS** [Join Group](#)
Type: Just for Fun
Members: 10 members





Name: **7de Laan vs. Binnelanders**
Type: Just for Fun
Members: 9 members

[Join Group](#)



Name: **Help me get on 7de Laan**
Type: Entertainment & Arts
Members: 44 members

[Join Group](#)



Name: **7de laan is die beste sepie ooit!**
Type: Just for Fun
Members: 48 members

[Join Group](#)



Name: **7de Laan*wat volgende moet gebeur***
Type: Entertainment & Arts
Members: 75 members

[Join Group](#)



Name: **Ek Hou Van 7de Laan - 9Graham**
Type: Student Groups
Members: 14 members

[Request to join](#)



Name: **Jan-Hendrik van 7de Laan is GAY!!**
Type: Just for Fun
Members: 55 members

[Join Group](#)



Name: **Ek haat paula van 7de Laan.**
Type: Just for Fun
Members: 20 members

[Join Group](#)



Name: **Goeie FOK!! 7de Laan se naam moet verander!!!**
Type: Just for Fun
Members: 22 members

[Join Group](#)



UNIVERSITY of the
WESTERN CAPE



Name: **i love 7de laan and im not afraid to show it** [Join Group](#)
Type: Entertainment & Arts
Members: 41 members



Name: **Give 7de Laan some spice, let Evelina shag Jan-Hendrik** [Join Group](#)
Type: Just for Fun
Members: 38 members



Name: **ek wet jou daars teminste 10,000 mense wat nie van 7de laan hou nie!** [Join Group](#)
Type: Entertainment & Arts
Members: 2 members



Name: **7de laan maak dat ek myself bekak** [Join Group](#)
Type: Entertainment & Arts
Members: 11 members



Name: **Bart is no more, hence 7de Laan is no more.** [Join Group](#)
Type: Common Interest
Members: 11 members



Name: **is Emma van 7de laan ook Fiona van Shrek?** [Join Group](#)
Type: Entertainment & Arts
Members: 8 members



Name: **7de laan IRRITEER die k@k uit my uit!!** [Join Group](#)
Type: Entertainment & Arts
Members: 11 members





Name: **Emma van 7de Laan is die GROOTSTE slet ooit**
Type: Entertainment & Arts
Members: 14 members

[Join Group](#)



Name: **Petition to get 7de Laan to change that God awful song**
Type: Common Interest
Members: 7 members

[Join Group](#)



Name: **Dink julle Jacques Louw deserve 'n kaans op 7de laan**
Type: Entertainment & Arts
Members: 12 members

[Join Group](#)



Name: **7de Laan-WORST soapie EVER!!!!**
Type: Common Interest
Members: 4 members

[Join Group](#)



Name: **Emma en Vanessa van 7de laan is vet en moet dit anvaar**
Type: Just for Fun
Members: 7 members

[Join Group](#)



Name: **If I was in 7de Laan I should join this group**
Type: Just for Fun
Members: 7 members

[Join Group](#)



Name: **ERROL RULES THE LAAN**
Type: Entertainment & Arts
Members: 76 members

[Join Group](#)

UNIVERSITY of the WESTERN CAPE



Name: **Ek gee nie 'n %##%# om vir die karakters van 7de Laan nie!**
Type: Entertainment & Arts
Members: 6 members

[Join Group](#)



Name: **I love 7de Laan but some characters just piss me off!!!****
Type: Entertainment & Arts
Members: 6 members

[Join Group](#)



Name: **7de Laan**
Type: TV Programme
Fans: 8,396 fans

[Become a fan](#)



Name: **7de Laan**
Type: Other Business
Fans: 273 fans

[Become a fan](#)



Name: **7de Laan**
Type: TV Programme
Fans: 171 fans

[Become a fan](#)



Name: **TERMINATE 7de laan**
Type: Other Business
Fans: 39 fans

[Become a fan](#)



UNIVERSITY *of the*
WESTERN CAPE

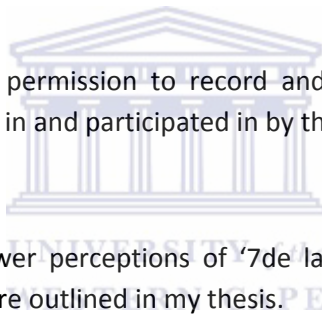
APPENDIX C

Imagining Multilingual Spaces Through Scripted 'Codeswitching' in Multilingual Performance: A Case Study of '7de Laan'

2009

Consent Form

I, Michael Bhatch, hereby request permission to record and utilize all material gained through questionnaires and discussions filled in and participated in by the undersigned individual.



The thesis aims to understand viewer perceptions of '7de laan' in order to answer and explore various questions and themes that are outlined in my thesis.

All interviewees are participating on a voluntary basis with no monetary remuneration of any kind. They will also be privy to the following allowances:

- I. Confidentiality and anonymity
- II. Withdrawal at any stage of the research
- III. Research protocol – they will be privy to the purpose of the research

Participants may avoid any questions that they deem offensive or discriminatory.

I,hereby affirm that I give permission to the above-mentioned researcher to use all data received under the conditions stated above.

Date:.....

Venue:.....

Signature.....

Cell no.....

Email



Age :.....

Race [Self Defined] :.....

Language/s :.....

Profession :.....

Highest Qualification:.....

1. How many episodes of '7de Laan' do you watch on a weekly basis?

2. How long have you been watching '7de laan'?



3. Why do you watch '7de Laan'?

4. How often do you watch other South African Soap operas? [State the name of the soap opera/s and why you watch them]

5. Which South African Soap opera is your favourite and why?

6. Which character/s do you identify with and why?

7. Do you feel that '7de Laan' adequately 'mirrors' how South Africans of various racial, linguistic and cultural groupings coexist and communicate in multicultural situations? Please explain your answer.

8. Do you find that the way that characters in '7de Laan' speak realistically reflects the way that South Africans communicate in multilingual situation? Please explain you answer

9. Why do you think '7de Laan' is the most popular South African soap opera?

10. What do you absolutely love and hate about '7de Laan'?

11. If you were to be appointed as the new Director of '7de Laan' what would you do differently?



Thank you for your time and assistance.

Michael Shakib Bhatch

